

Knit Edge



issue one, September 2012

a Cooperative Press publication



SHETLAND BY THE COLORS

by Varian Brandon

**HOW CROCHET SAVED
MY LIFE**

by Kathryn Vercillo

PATIENCE REWARDED

by Miriam Felton

patterns by

VARIAN BRANDON

THE SEXY KNITTER

KRISTEN TEN DYKE

JENNIFER DASSAU

LIZ LOVICK

PATRICIA MARTIN

and

SHANNON OKEY

as well as columns,
contests,
and more!

PELTONNER *by The Sexy Knitter*

CONTENTS

issue one

EDITORS' LETTER 3

WHAT'S NEW..... 5

TAKING THE MYSTERY OUT OF KALS 6
Anna Dalvi

WISEHILDA ON SOCKS 9
Kate Atherley

SHETLAND BY THE COLORS..... 12
Varian Brandon

Mousa Lichen | Varian Brandon..... 20

CHAINED CULTURES..... 25
MK Carroll

Pelotonner | The Sexy Knitter 29

Folderol | Jennifer Dassau 37

Ninti Tunic | Kristen TenDyke 41

Signal Flare | Patricia Clift Martin 49

HOW CROCHET SAVED MY LIFE..... 52
Kathryn Vercillo

Kiltsi Cowl | Liz Lovick..... 57

Brocade Hat | Shannon Okey..... 61

PATIENCE REWARDED..... 64
Miriam Felton

FIBER:ART..... 66
Shannon Okey

MAKING A DIFFERENCE..... 69
Gina Wilde

Knit Edge magazine

issue one

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Editors' letter

Welcome to the first issue of *Knit Edge* magazine! OK, not the *first* first (we premiered a preview issue “zero” this summer, available on our website knitdgemag.com and on Ravelry), but the first official issue. We cannot tell you how incredibly happy we were to see such an amazing response to our subscription announcement. Subscribers are the backbone of any magazine, and we hope that each issue will be bigger and better—and that you'll recommend us to your friends.

Knit Edge is published by Cooperative Press, an independent knitting and fiber art book publisher. We pride ourselves on paying higher royalty rates than any other publisher out there, and on offering our authors creative control as well as incentive to publish books that are a little out of the ordinary. Let's face it: no one really needs another book of garter stitch scarves! So you'll see columns and articles from CP authors in the magazine, because we believe they have a viewpoint and perspective on fiber arts like no other. In this issue, CP authors Anna Dalvi and Kate Atherley discuss knitalongs and socks, two of their respective favorite things. We travel to Shetland with designer Varian Brandon and explore crochet in the Asia-Pacific region with CP's crochet editor MK Carroll. Authors Kathryn Vercillo and Miriam Felton examine crochet's power to heal and how jam-making is like lace-knitting. (Admit it, you know most knitters are foodies, too. Otherwise there wouldn't be such a lineup at the lamb ravioli stand each year at Rhinebeck).

We have amazing patterns by The Sexy Knitter (Sarah Wilson), Liz Lovick, Kristen Ten Dyke, Jennifer Dassau, Varian Brandon, Patricia Clift Martin and your trusty editor, Shannon Okey. In fact, both Patricia and Shannon's patterns are running simultaneously in the current issue of UK knitting magazine *Knit Now*, as part of a swap we engineered to show you what our friends across the Atlantic are up to these days (meet editor Kate Heppell and the rest of the *Knit Now* team at <http://www.practicalpublishing.co.uk/knitnow>).

Knit Edge assistant editor Elizabeth Green Musselman (at right below) is the one charged with keeping the trains running on time over here, but you may also know her as the designer behind Dark Matter Knits (darkmatterknits.com). She's a force of nature and we are lucky to have her on board!

You may know Shannon from her previous position editing another UK knitting magazine. *Knit Edge* came from the comments that she's received in the years since: knitters want magazines with substance, not just patterns. They want to know what's going on in the wider world of knitting, and what's new with other topics knitters like (we lament the late *FiberArts* magazine as much as you do!). This is our answer.

We hope you'll enjoy *Knit Edge* as much as we enjoy creating it for you! Get in touch with your reactions and ideas for future issues: info@cooperativepress.com.

Shannon Okey and Elizabeth Green Musselman



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WHAT'S NEW



SUBSCRIBER PRIZE

One lucky *Knit Edge* subscriber will win a pair of Dansko's new Funky Knit Professional clogs, which utilize Photo Real technology to print a colorful knit pattern directly onto the leather! Like all Professionals, Funky Knit features a wide heel base, roomy toe box, and a supportive rocker bottom for all day comfort and support. Thank you to our friends at Dansko for such a great prize!

Funky Knit is available from a number of online stores, or you can go to Dansko.com to find a retailer in your area.



Knitterella designer Jill Zielinski's handmade gift tags say what we're all thinking when we give a handmade gift. "They're things I always thought about when making/giving handmade gifts but never had the nerve to say! Attaching one of these tags to your handmade gifts makes for a fun, cute, and laughable way to say what's on your mind but by all means, the message is no joke. I mean we all know just because it's handmade, doesn't mean it's cheap, right?" – <http://knitterella.com>

NEW AMY BUTLER MAGAZINE

Fabric designer Amy Butler has fans all over the crafty spectrum (her Belle organic yarn from Rowan is as fabulous as her fabric: <http://bit.ly/dfcTjM>). Her latest venture, launching this fall, is an online magazine called **Blossom**.

According to the magazine's web page, "*Blossom* is a visual journal that's all about loving your life and living it fully and authentically. Filled with loads of creative ideas and inspirations, *Blossom* celebrates our creative expression and passions; our mantra is 'Create Love, Be Kind and Express Beauty.'"

Amy says: "I want folks to understand that being connected to what they love, it's the greatest gift they can give the world and themselves."

Get your free subscription at amybutlerdesign.com/blossommagazine



Taking the Mystery out of KALS

Knit along with designers and your friends

by Anna Dalvi

If you've spent any time at all on the internet – around Ravelry, crafts blogs, or the like – you've probably heard people talking about KALs. A KAL is simply shorthand for a *Knit-ALong*, as in a group of people who are knitting something particular at the same time. Each person knits their own project, and along the way they chat, share pictures, and cheer on each other's progress.

What exactly is being knit depends on the format of the KAL. Often KALs are set up for people knitting the same pattern, but sometimes it is organized around a theme, like “knit a pair of socks” or “knit a

triangular lace shawl” or “knit something by designer X” or really any theme you can think of.

Mystery KALs are a little different. A Mystery KAL is usually hosted by a designer, and the people who participate have only a vague idea of what the final product is going to look like. The type of project is known – it might be a lace shawl, for example – as are the type and amount of yarn. Sometimes there are color suggestions included, and sometimes you will know the “theme” of the design up front.

The first time I heard of a Mystery KAL was back in 2007. A friend of mine had joined one and suggested that I join along with her. I wasn't at all sure what to expect. The KAL was for a lace stole, and we were going to get weekly “clues” to knit from. There was going to be one new clue each week for five weeks. I wondered how this would work. Was my first clue going to be “cast on enough stitches to make a 45 cm wide stole and then knit in a leaf pattern until the stole measures 30 cm and then wait for the next clue”?

Luckily, this is not at all how Mystery KALs work – at least, not any that I have ever participated in (although now that I think about it, it might be a lot of fun). The weekly clues are actually just a part of the pattern. So for the first week, you will get the set-up instructions and the first part of the pattern. The next week you will get a little bit more and so on, until the last week when you get the last part of the pattern, including bind-off and finishing instructions.

That first mystery KAL that I participated in was a lot of fun. I eagerly knit up each part of the pattern every week and then waited for the next clue to be released. It was thrilling to see the lace developing and try to predict what might be next.

Once the KAL finished, I started looking around for another one to join immediately. Unfortunately, I couldn't seem to find one. So I thought: why don't



Anna's latest KAL design, Näcken

I just design my own lace shawl and offer it as a mystery KAL? Really, how hard could it be?

Now, at that time I hadn't actually published a single pattern yet, even though I did have a design accepted by an upcoming publication. So I was a complete unknown. But I figured that maybe if I could get 20 people or so to join my little mystery KAL, that would be fun. So I cast on, and after knitting more than half of my shawl, I opened "sign-ups" on my blog and set the starting date for four weeks in the future, so that I would have plenty of time to finish the shawl before the KAL started – and lots of time to try to find someone who might want to join. I called my new design Mystic Waters and wrote a little description to try to entice people:

*Have you ever found yourself staring into a deep ocean
pondering the mysteries beneath the surface?
Or swam in a dark lake at sunset?
Do you feel the lightness of the summer rain?
Water has many forms and faces, and yet they are all the
same – simple H₂O.*

The response was overwhelming. Not only did I get the 20 or so people I had been hoping for – I got over 1,400 knitters worldwide signing up to join my Mystery KAL.

Once my first Mystery KAL was over, I immediately hosted another one. And then another one. And so on. Over the years, I have hosted many, and they have always been made up of a great group of knitters. The format has varied – from large shawls with weekly clues, to smaller shawls published as a mystery, but the knitter receives the entire pattern at once, on a specified date.

I still run KALs on a regular basis – some mystery KALs, and some from my books. The latest KAL info is always available at <http://www.knitandknag.com/kals/> and the chit-chat and photo sharing tends to happen in the Knit & Knag Designs group on Ravelry (<http://www.ravelry.com/groups/knit--knag-designs>). Come join and see what the fuss is all about.



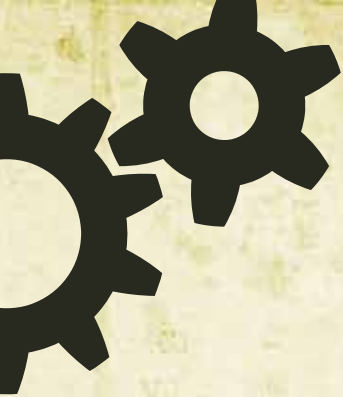
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Wisehilda on Socks

The two solitudes: top-down vs. toe-up

by Kate Atherley

Canadians will recognize the title of this column as that of a famous and important novel that plumbs the political divisions and poor communications between French-speaking and English-speaking Canadians.

It feels sometimes like there's as large a gulf in the sock knitting world: the toe-uppers vs. the top-downers.

Most sock knitters have a strong preference and will cheerfully try to convince you that their way is easier, faster, and even better... There are, objectively, pros and cons to each.

Easier? I've knit a lot of socks in both directions and taught a lot of sock classes going both ways, and on balance, the level of challenge is about equal between the two. Yes, a top-down sock typically has a flapped heel that requires picking up stitches to close the gusset, but a toe-up sock typically has a short-row heel that has wraps and turns and therefore has wraps that need to be hidden. Which is more difficult is entirely subjective. I could argue both – and I have!

That said, I do have a very strong opinion on where to start. If you're new to sock knitting, I definitely recommend a top-down sock for your first. The start of a toe-up sock can be fiddly, and it seems cruel to throw you in the deep end straight away. A top-down sock starts with a few inches worked in the round and a fixed number of stitches: no increases, no decreases, no short-rows, no weird* cast-ons. For many knitters, after all, the fineness of the needles and the yarn are as much a challenge as the construction, and it seems only reasonable to give knitters a chance to build confidence with the tools before you start throwing shaping instructions at them.

Faster? No. There might be a little more or a little less knitting in one particular design when compared

to another – a few more rows in the heel turn, fewer stitches in the gusset – but overall it averages out. As long as you're comparing two socks of the same size, leg length, gauge, and stitch count, any difference in the amount of time needed to work the two constructions will be minor. Any speed difference is most often due to familiarity: if you don't have to keep referring to the pattern, the knitting will go faster. And if you're an experienced sock knitter, chances are you're hardly paying attention to your knitting, and so it seems like the work is going faster because you're not keeping track of the time.

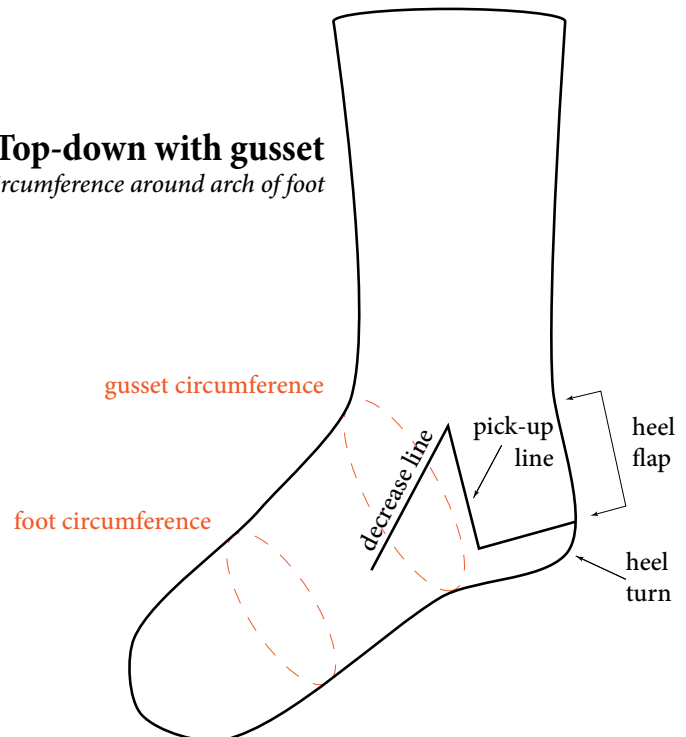
Better? Well, here's where it gets interesting.

There are questions of fit: the basic nature of the fit of each construction, but also how to best ensure that a given sock fits its intended foot.

For the basic fit, the key area is around the heel. Most sock patterns are designed on the assumption that the foot is the same circumference around the ankle as around the ball of the foot – and for most people this is true. But most people's feet are larger in circumference around the arch of the foot – just before the ankle. And so the sock needs to be larger in circumference around this area to fit comfortably.

Hence the classic solution: the gusset. A gusset is defined as a triangular piece of fabric inserted into a

Top-down with gusset
more circumference around arch of foot

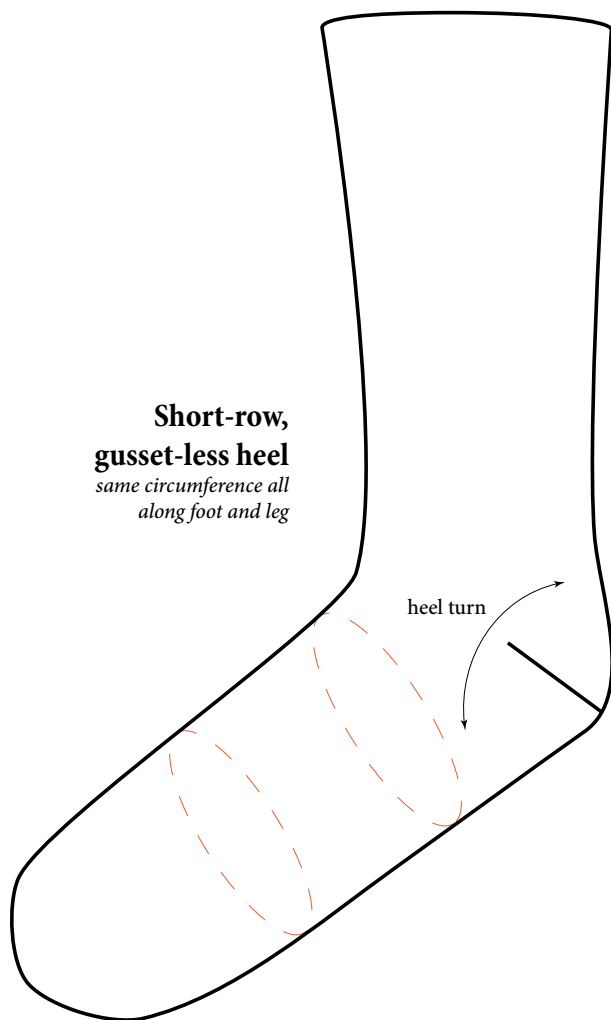


* By "weird" cast-ons, I mean unusual and/or hard-to-remember ones that need to be looked up every time you have to use them.

seam to add breadth in tight-fitting clothing. If your foot is shaped like most people's, the best – that is, the most comfortable – sock designs feature a gusset. In general, most top-down sock designs have a gusset, whereas there are many toe-up designs that don't. (Of course, these things are never straightforward. There are top-down socks that don't feature gussets, but they are less common.)

In a typical top-down sock (that is, one that has a heel flap), extra stitches are added in the pick-up after the heel turn, and those stitches are decreased away as you progress down the foot, creating the triangle. In a toe-up sock, the gusset triangle is typically created by working increases at the sides of the foot as you progress towards the heel, and the extra stitches are decreased away as part of the heel turn.

Gusset-less socks are usually created with a “boomerang” – or symmetrical – short-row heel, sometimes worked as an afterthought heel. The construction of this style of short-row heel does add some extra circumference around the heel, but it's not a lot, relative to the circumference of the sock:



on a sock with an 8-inch circumference, for example, a short row heel adds about 1.25 inches – a 15% increase in circumference. In a comparable top-down sock worked with a band heel the gusset adds about 2.5 inches – a 30% increase in circumference.

Some socks constructions solve the problem a slightly different way: by adding more depth to the heel in order to create the extra circumference required. Lucy Neatby adds depth by working the heel on more than half the stitches, and Lynn Hershberger added extra rounds in the decrease to her “Crystal” afterthought heel as used in her “Crystal Socklet” design published in Knitty in the Spring & Summer 2012 issue <http://www.knitty.com/ISSUEss12/PATTCrystal.php>. These work equally well on a top-down or toe-up sock.

So it doesn't actually matter which way you go, as long as you get wide when you need it, whether through the addition of a gusset, or the addition of extra depth in the heel.

As to knowing how to fit a specific foot, a top-down sock can offer an advantage, however. It's all about knowing when to stop. In general, the toe of a top-down sock takes up about two inches, so you know that for most top-down socks, you work the foot until you're about that distance short of full foot length, and you're good to go. And if it turns out that you have miscalculated, then to add or remove a few rounds in the foot and rework the toe isn't a huge ordeal. For a toe-up sock, the key question is when to start the gusset/heel shaping. This is harder to predict. If you know the pattern, then you'll know how long that section of the sock is, but if you don't, you'd be hard pressed to guess – it differs wildly based on whether there's a gusset or not, and how the heel is constructed. And there's more knitting in the gusset and heel than there is in a toe, so if it needs to be reworked, it will take longer.

OK, so that's a clear advantage to the top-down sock.

And equally, there is one distinct advantage to the toe-up sock: to steal a phrase, it's all about using every part of the buffalo. When working toe up, if you're short on yarn, you can just work until the leg is the length you want, or you run out of yarn, whichever comes first. This is the main reason I work this way – so I can use up leftovers or odd-size skeins.

I divide my leftovers into two balls of equal size, and then keep going until I run out.

So, all in all, the merits of the two constructions are pretty equal. Which you choose is all about personal preference. If you've only ever knit one style, I encourage you to try the other – develop your own preference.

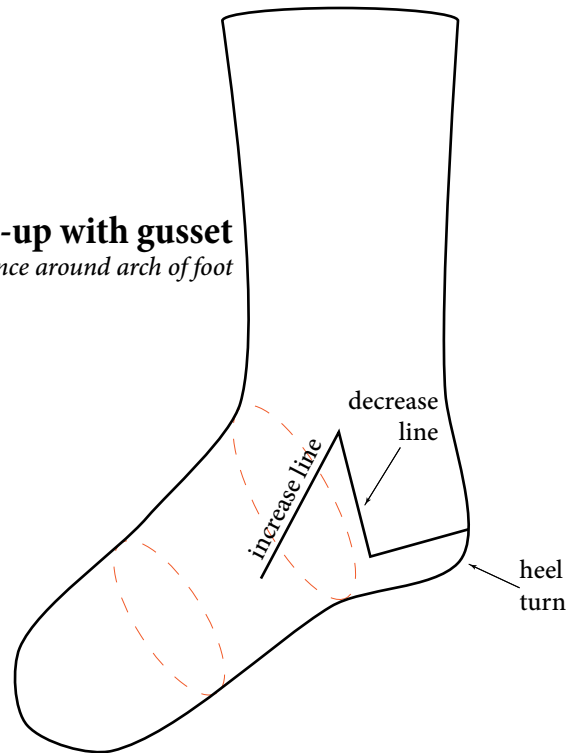
If you're wondering where to start, I highly recommend Wendy Johnson's *Toe-Up Sock Knitting* books, and if I may be so bold, my own Top-Down Basic Sock pattern from my book *Beyond Knit and Purl*, or my Basic Ribbed Sock pattern, as published on Ravelry, <http://www.ravelry.com/patterns/library/basic-ribbed-socks>.



Want to keep expanding your knitting repertoire? Learn more at Kate's website <http://wisehilda.blogspot.com>

Toe-up with gusset

more circumference around arch of foot



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THE LUXURY OF COLOR

SHETLAND

by the colors

Varian Brandon



Shetland. One of those places that knitters of both lace and color work hold dear.

Officially named The Shetland Islands, this archipelago consists of about 100 islands, 16 of which are inhabited. The largest island is known as the Mainland to locals and the 100 islands as a group are simply... Shetland.



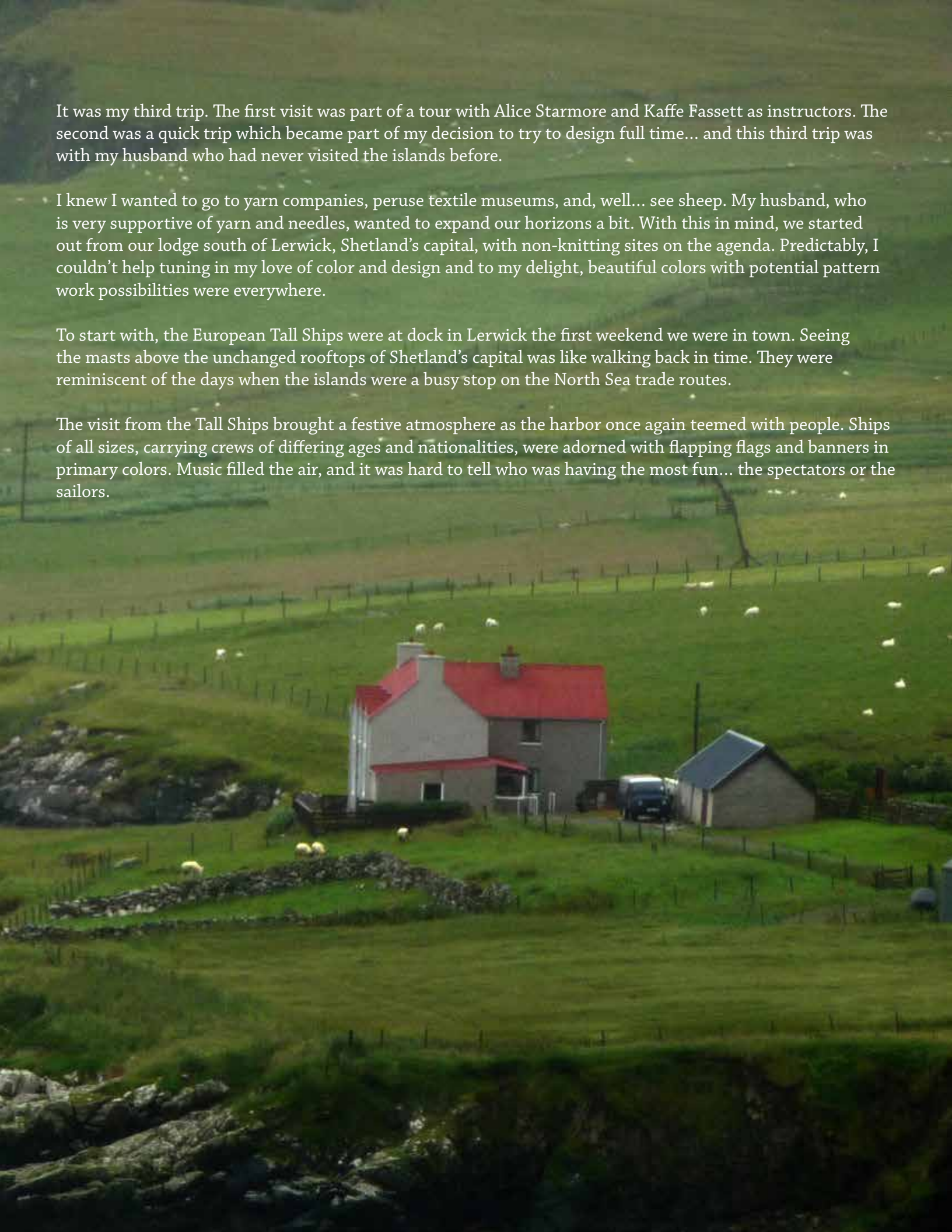


It was my third trip. The first visit was part of a tour with Alice Starmore and Kaffe Fassett as instructors. The second was a quick trip which became part of my decision to try to design full time... and this third trip was with my husband who had never visited the islands before.

I knew I wanted to go to yarn companies, peruse textile museums, and, well... see sheep. My husband, who is very supportive of yarn and needles, wanted to expand our horizons a bit. With this in mind, we started out from our lodge south of Lerwick, Shetland's capital, with non-knitting sites on the agenda. Predictably, I couldn't help tuning in my love of color and design and to my delight, beautiful colors with potential pattern work possibilities were everywhere.

To start with, the European Tall Ships were at dock in Lerwick the first weekend we were in town. Seeing the masts above the unchanged rooftops of Shetland's capital was like walking back in time. They were reminiscent of the days when the islands were a busy stop on the North Sea trade routes.

The visit from the Tall Ships brought a festive atmosphere as the harbor once again teemed with people. Ships of all sizes, carrying crews of differing ages and nationalities, were adorned with flapping flags and banners in primary colors. Music filled the air, and it was hard to tell who was having the most fun... the spectators or the sailors.





Outside Lerwick, off the southwest coast of the Mainland, is St. Ninian's Isle, a grass-covered island tethered to the land by a narrow sandbar. Interestingly, this strip of sand runs east and west, allowing the ocean to caress its shores from both north and south. This configuration brings a variety of vegetation, some in the expected shades of green and grey, but others in warm tones of red and orange.

It was a cold misty morning when we visited St. Ninian. Once inhabited, the small island now serves as grazing land for sheep and popular multi-level condo warrens for the many rabbits on the island.

But the grass-covered outpost is not alone. As we walked around the island, huge rocks surrounded by the ocean became visible like stalwart maritime sentinels. The dark brown rocks iced with shades of bright green vegetation floated in a sea of grayed



Sea vegetation and the sandbar swatch it inspired

blues as curtains of misty rain swirled around us. It was a magical morning.

Rain and salty winds are not unusual in this part of the world. It is said that nowhere is Shetland more than three miles from the sea. Ferries, painted the bright blue and white of the Shetland flag, are the main form of transportation between islands.

One afternoon, we took the very short ferry ride to the island of Bressay (Bressah) which is so close to the Mainland that the two land masses are almost indistinguishable. Driving around, we came upon the Bressay lighthouse standing like a member of the admiralty in dress whites. This beautiful complex arises from the dark brown rocks in stark contrast to the surrounding pastures as it guides ships into the safety of Lerwick's harbor.



provide another sharp contrast as they stand in silence with the rugged beauty of the land.

Strong grey-brown stone structures dot the landscape: sometimes nestled into the ground, sometimes at attention, facing the wind...as though the past is raising a hand to be noticed.



One such structure is a broch or round tower. Broch Mousa is the tallest and best-preserved example of its kind in Europe. Thought to be constructed around 100 BCE, this tower rises from the southwestern coast of Mousa, facing the Scottish Mainland far across the sea. It also stands in sight of the ruins of another tower on the Shetland Mainland. One wonders, looking at the two structures, if the bright reds and oranges of signal fires could once have been seen traveling from these twin towers in the night sky.

I found brilliant color contrasts everywhere in Shetland. My favorite was on the trip to Mousa, another of the small islands that surround the Mainland. This one on the eastern side. The northern light and the sea air combine to make the brilliant gold and orange lichen appear like jewels on the old stone walls. I feel sure that color non sequiturs of this type inspired that

bright spike of color in the middle of a classic Fair Isle design. (See the Mousa Lichen cowl pattern on page 20.)



Shetland has old roots. Many generations of people have lived on its shores. The structures they built

Another of the prehistoric archeological sites on the islands lies at the southern end of the Mainland.



Given the name Jarlshof (earl's mansion) by Sir Walter Scott, this location has served as home base for multiple generations of Shetlanders, starting as early as 2500 BCE and continuing to sometime in the seventeenth century.

If some places in Shetland evoke stepping back in time, Jarlshof is a true study in time travel. The path around the property, laid out by Historic Scotland, winds through the earliest half-buried dwellings and wanders around through time to the two-storey Shetland home of the first and second Earl of Orkney. My husband and I walked through the remains of centuries of stone structures, experiencing the darkness of the small cave-like dwellings, were thankful for the shelter from the

wind and rain, delighted in the small shafts of sunlight peaking through the narrow entranceways, and found ourselves awed by the view from the second floor of the earl's house. Early life in Shetland was not for the weak of body or spirit.

One of my favorite excursions was the search for the adorable puffin, a pursuit that took us to the total opposite end of Shetland. We got word that the nature preserve at Hermaness on the island of Unst was a great place to see the colorful puffin, a small bird native to the islands.

Starting out early one morning we took the north-south highway (there is really only one) to the ferry connection in the north of the Mainland, crossed to the island of Yell, raced across Yell to be in time to catch the next ferry to Unst, and drove the length of Unst to Hermaness.

Parking in a small car park, we walked the deck pathway, passing small delicate plant life, including the lavender-colored wildflowers, to the cliff's edge and found a high rocky coast teaming with bird life, including skuas of all sizes, gulls, and the incredibly cute puffins. The sun was shining as waves crashed, spraying white foam against the dark rocks. Birds darted in and out of the craggy cliff face, and we



took an incredible number of pictures, trying to get just the perfect shot. Most of the digital space went to the adorable, yet apparently camera-shy, puffins with their black and white bodies and bright orange beaks.

Finally, we tore ourselves away and headed back to the car. That's when we heard the bleating of sheep growing louder as we neared the car park. It was shearing time and the flocks were being herded down from the hills to be corralled, and then maneuvered through a gating gauntlet to be clipped for the season.

The green of the hills mixed with the glorious subtle shades of Shetland sheep as brown and white herding dogs scurried in and out and hand shearing took place at lightning speed. We were witnessing a gathering that was centuries old.

To complete the circle, we also were able to catch the arrival of huge bundles of fleeces from all over the islands at the Shetland Wool Broker side of Jamieson & Smith, one of the two Shetland yarn companies.

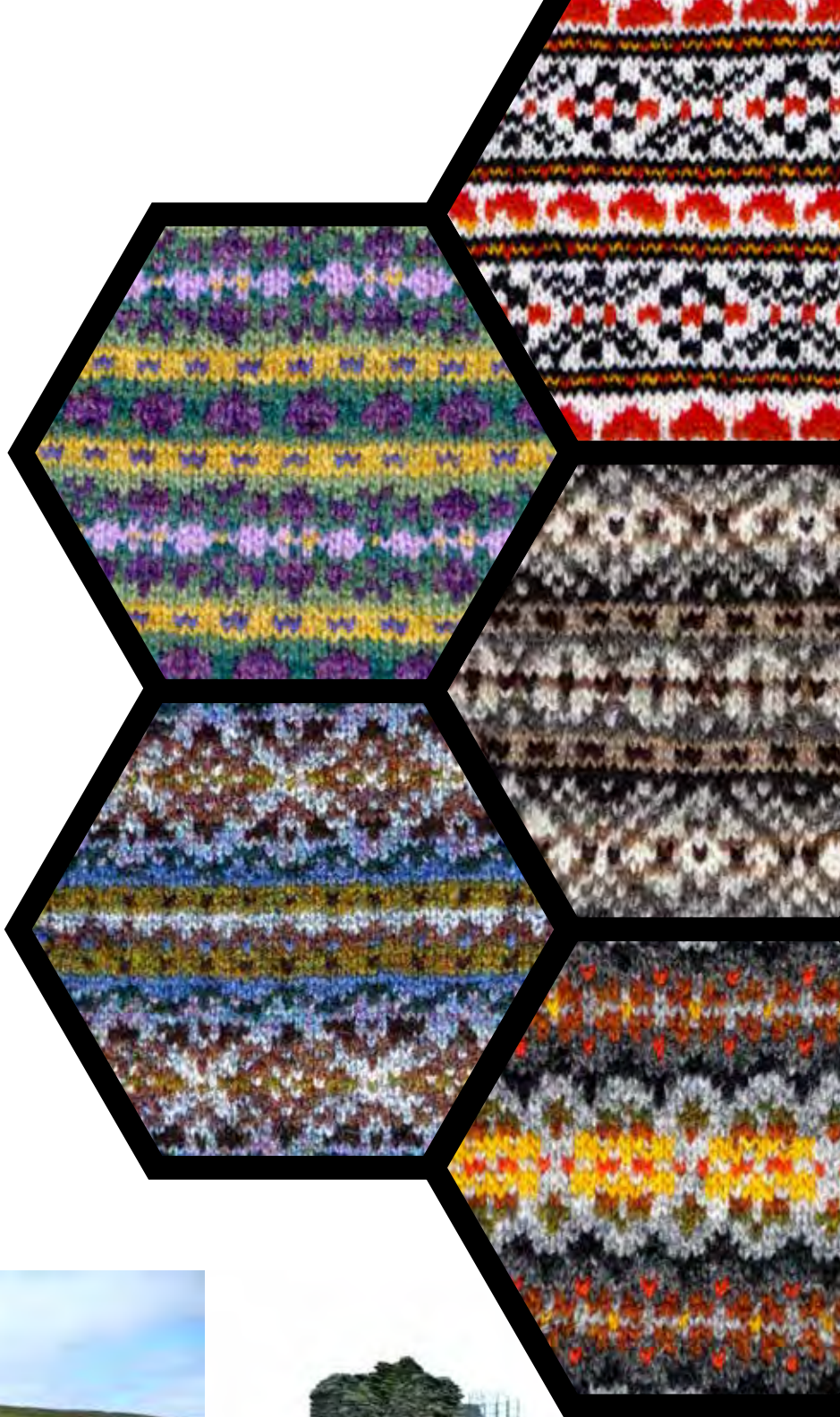


Did I mention that I did get to visit the Shetland Museum, as well as both of the island's yarn companies?

Best of all, through all of our travels in Shetland, I got to imagine colorful design possibilities. A great trip, indeed.

About the Author

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Mousa Lichen

by Varian Brandon

This cowl was inspired by colorful lichen on stone walls on the island of Mousa off the coast of the Shetland mainland. It is worked in the round in a stranded technique with no increases or decreases. Yardage requirements include enough yarn for swatching.

Required skills

Basic knitting skills
Knitting in the round
Stranded colorwork

Materials

Jamieson & Smith 2ply Jumper Weight (100% Shetland wool, 125 yds/115m per approx. 25g ball)

Color A (81) – approx. 75 yds/69m

Color B (54) – approx. 75 yds/69m

Color C (27) – approx. 75 yds/69m

Color D (203) – approx. 50 yds/46m

Color E (FC12) – approx. 50 yds/46m

Color F (FC38) – approx. 50 yds/46m

Color G (125) – approx. 40 yds/37m

Color H (91) – approx. 40 yds/37m

16-inch US #2/3 mm circular needle

16-inch US #3/3.25 mm circular needle

OR preferred needles for working small circumferences or to obtain gauge

Stitch markers, yarn needle

Gauge

4" (10 cm) = 32 sts and 33 rows

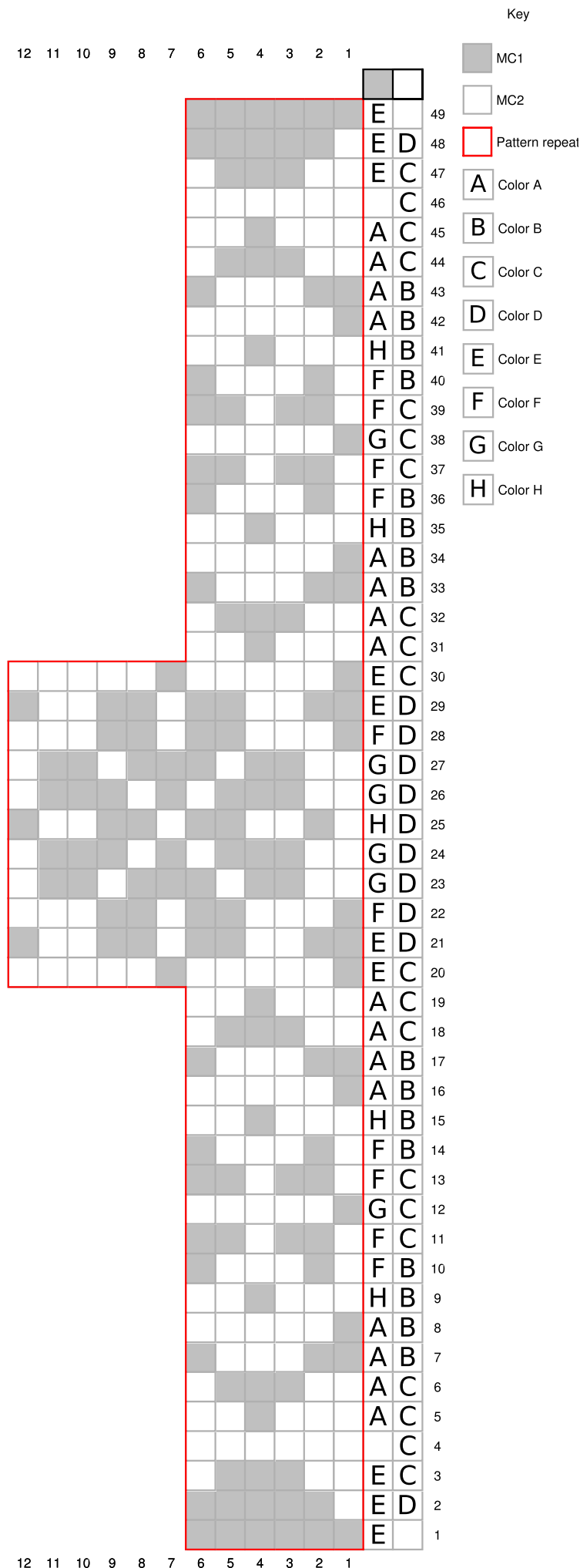
Finished Measurements

20"/51cm circumference; 7"/18cm width

Pattern Notes

Before starting to knit, read the pattern carefully and check your gauge. You will thank yourself later.

Charts worked in the round are designed to be knitted from right to left, bottom to top. This means starting at the bottom right corner of the chart and working to the left and up. An easy way to knit from a chart is to





get a page-sized metal tablet with long, flat magnets. Place a magnet above the round you are working on and move it up, revealing the next round as you go. This method enables you to see the relationship between the round you are working on and the completed rounds below.

Charts used for this pattern are designed with one symbol so the layout of the motif is easy to read. Colors to be used on each round or row are indicated in columns to the right of pattern chart. One column for the filled squares and one for the blank squares of the chart. Be sure to check these columns when beginning each round or row.

Bottom rib

With smaller circular needles and color A, CO 156 sts. Pm and join, being careful not to twist work. The marker indicates the beginning of the rnd.

Joining colors as indicated, work the following rnds for the rib:

Rnds 1 & 2: K2 with color A, p2 with color B.
Rnds 3 & 4: K2 with color B, p2 with color F.
Rnds 5 & 6: K2 with color F, p2 with color H.

Body

Change to larger needles and work Pattern Chart. The smaller pattern motifs are repeated 26 times and the larger motif is repeated 13 times.

Top rib

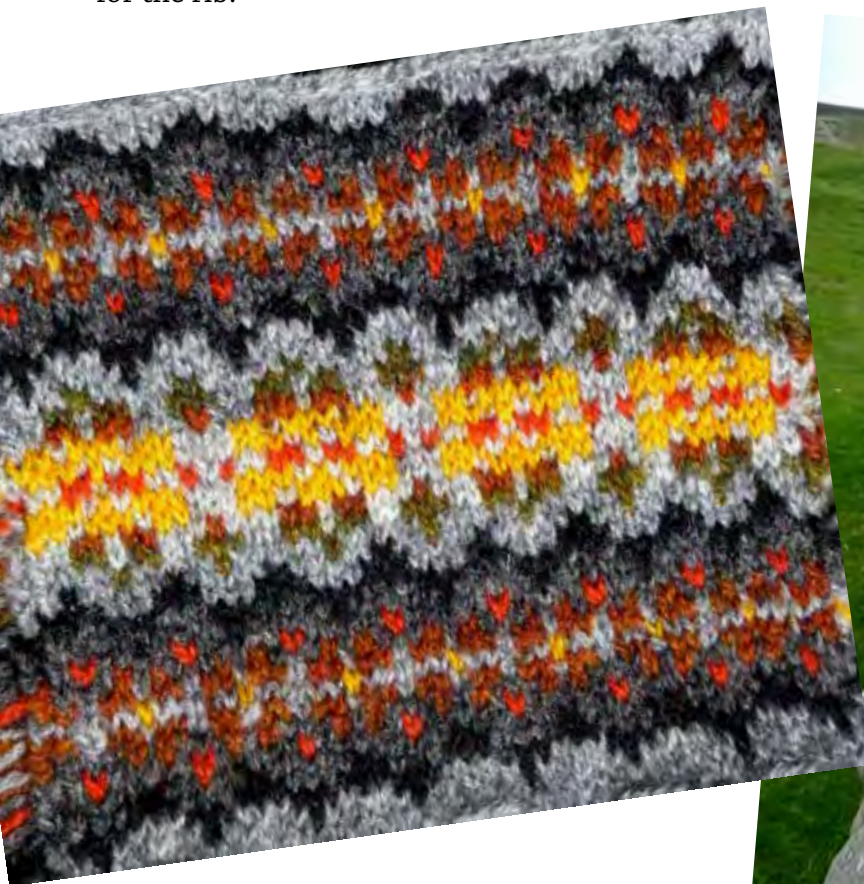
Change to smaller needles and work the following rnds for the top rib:

Rnds 1 & 2: K2 with color F, p2 with color H.
Rnds 3 & 4: K2 with color B, p2 with color F.
Rnds 5 & 6: K2 with color A, p2 with color B.

BO all sts loosely with color A and block.

About the Designer

Varian Brandon's designs can be found online at <http://www.brandonknittingdesigns.com>





CEPHALPOD
Yarns



Yarn shown is *Buggal* in Hawaiian Bobtail Squid
www.cephalopodyarns.com

Have a story to share about crochet in the Asia-Pacific region? If you'd like to share it with *Knit Edge* readers, please email mk@cooperativepress.com.



Chained Cultures

Multinational family histories as told through crochet

by MK Carroll

My maternal great-grandmother's photo album is made of black paper with photos pasted to the pages and a faded cover of thick, textured silk fabric. The photographs include formal portraits of men in military uniforms, newlywed couples stiffly posed in wedding finery, and families neatly dressed and solemnly facing the camera. Many of the photographs are of children: girls with large hair bows, holding dolls, boys dressed in suits, resting a hand on a chair. And many of them, surprisingly, are wearing crochet.

My great-grandmother's generation was born during the Meiji Restoration, after the fall of the Tokugawa Shogunate, also called the Edo Period [1]. During that time, Japan went from being very insular and tradition-bound to openly trading with Western industrialized nations. Several members of my great-grandparents' families traveled, studied, and worked abroad – my great-grandfather studied at the Art Institute of Chicago and worked at studios in other parts of the U.S. for several years, returning to Japan in 1911 to establish his own studio.

On his return trip, his luggage included a Western-style sewing machine, and my great-grandmother took lessons in Tokyo to learn how to make Western-

style clothing. Whether he brought back crochet hooks, thread, and yarn are unknown, but it's probable that he or another family member who had been abroad would have (other family destinations at the time included England and Germany).

While Japonism was quite the craze in Europe and North America, famously inspiring the Impressionists, this exchange went both ways.

Like many other Japanese artists of his generation, my great-grandfather was influenced and inspired by Impressionism, Art Nouveau, and the Arts and Crafts Movement. Much like wealthy Europeans displaying collections of netsuke figurines [2] and handpainted screens in their homes, in Japan having Western-style furniture and wearing Western-style clothing indicated that the family was worldly, fashionable, and modern. And modernity was very important – having been insular for centuries, many felt that being traditional smacked a bit of being backwards, although as part of the Japanese identity, it was also something to be preserved.

Rather than abandoning all things Japanese, elements of Western culture were incorporated.

For example, one fashion item of the period included a Western-inspired skirt worn under a traditional kimono, shortened to show the skirt as well as allow more freedom of movement (also a very Western idea, especially for women). My grandmother wore a dress, pinafore, and leather boots to a school run by an Englishwoman [4] where she learned to read and write English (with the help of the Anne of Green Gables books) and did calisthenics (which would have been impossible



in a traditional kimono). She also took lessons in traditional Japanese flower arranging and calligraphy, did the bookkeeping for her father with an abacus, and wore kimonos on formal occasions.

“Artifact” is the word archaeologists use to describe any object made or modified by human hands. When put into context, an artifact can tell us many things about the person or people who made it and used it. In the portraits of babies wearing traditional Japanese silk kimonos and Western-style crocheted lace collars, for example, we get a peek into my grandmother’s generation: born during a time of major cultural changes in Japan, these children were cherished by parents who prided themselves on being modern, forward-thinking, and worldly.

In my great-grandmother’s photo album, my favorite photographs are the ones of babies. Most of these photos are formal “100-day” portraits, chubby infants swathed in yards of silk brocade, lace, and crochet.

Throughout Asia, 100-day celebrations for babies are a long-standing tradition that is celebrated in a wide variety of ways. In my great-grandmother’s family, the baby and mother would have been sequestered indoors for the first 100 days after the birth, after which the baby would be presented to the rest of the family by the baby’s paternal grandmother, and the baby would have its first taste of solid food.

Photo portraits of the baby at 100 days old are still common; though at the time, this would have been quite new, with the introduction of photography to Japan. At least two of my family members were enthusiastic amateur photographers and may have taken some or all of the portraits.

The kimonos worn in the photos were for formal occasions – yards of expensive silk that extended far beyond the actual shape of the babies – and signified the level of wealth and social status of the family. The crocheted collars that were added to the kimonos echoed elaborate christening gowns [5], displaying a touch of *au courant* Western-style fashion in an otherwise traditional celebration, giving it just a hint of radically modern frisson [6].

Over the next few issues of *Knit Edge*, I’ll be looking at crocheted artifacts and talking about some of the history of crochet in Asia and the Pacific with one of our resident historians, Elizabeth Green Musselman.

Notes

[1] For more on this general period and the cultural turmoil, listen to BBC 4’s excellent 13-minute episode, “Hokusai’s ‘The Great Wave’” (episode 93) from their “A History of the World in 100 Objects” podcast.

[2] Edmund de Waal’s family memoir *The Hare With Amber Eyes* explores a similar family history from the other side of the world, arcing from Odessa to Tokyo.

[4] She may have been American; I’m still researching this.

[5] The CK Tuttle Collection of photos offers a wonderful parallel album of North American, upper-middle-class fashion.

[6] Similar, perhaps, to a nice, young Edwardian Englishwoman from a good family wearing a stylish Paul Poiret dress with Orientalist details and a shockingly short (mid-calf length) skirt.



MK has made 25 answers to ‘but what do you knit/crochet in Hawai’i?’ so far this year. She blogs at www.mkcarroll.com

Handknitting.com

Fashion yarns for knitting & crochet, including Lopi Icelandic wool, Lang Yarns, Rowan Yarns, Trendsetter Yarns, Jojoland, Butterfly Super 10 Cotton. Sock yarns from Regia, Austermann, Zitron and Schoeller & Stahl. Exotic and lace yarns, including bison from Buffalo Wool Co; cashmere, mink, tibetan yak, and camel from Lotus Yarns; hand-dyed silks from Claudia Handpaints.

Thousands of patterns and books from independent designers as well as the yarn design houses.

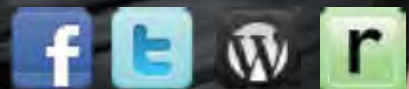
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Pelotonner

by The Sexy Knitter

*From the French se pelotonner (vr):
1) wind into a ball, 2) curl up*

Perfect for a weekend spent running errands or snuggled up with a good book, this top-down pullover features a uniquely designed, offset cable on the front as well as cable details on the sleeves. Completely seamless, this is designed to be worn with a bit of positive ease for a comfy fit, without sacrificing a bit of style. Accents of deep, squishy ribbing and a luxurious yarn combine to make this a sweater you'll be reaching for again and again!

Required skills

Basic knitting skills
Knitting in the round
Knitting with double-pointed needles

Increases/decreases
Provisional cast on
Work simple/intricate cables from chart or written instructions
Picking up stitches

Sizes

Women's XS (S, M, L, XL, 2X)

Finished Measurements

Bust: 33.5 (35.8, 39.6, 44, 48, 51.8)" / 85 (91, 100.5, 111.5, 122, 131.5)cm. Shown in second size, modeled with 2"/5cm of positive ease

Materials

Anzula Oasis (70% silk, 30% camel; 375 yds/342m per 114g skein); color: 1 Red Show; 4 (4, 4, 5, 5, 6) skeins

32-inch US #3/3.25mm circular knitting needle
1 set US #3/3.25mm double-point needles

Stitch markers, 2 stitch holders or waste yarn, yarn needle

Gauge

21 sts and 29 rows = 4"/10 cm in St st

Abbreviations

1/2 LCp: Sl 1 to cn, hold in front. P1; k1 from cn.
1/2 RCp: Sl 1 to cn, hold in back. K1; p1 from cn.
1/2 RC: Sl 1 to cn, hold in back. K1; k1 from cn.
2/1 LCp: Sl 2 to cn, hold in front. P1; k2 from cn.
2/1 RCp: Sl 1 to cn, hold in back. K2; p1 from cn.
2/2 LCp: Sl 2 to cn, hold in front. P2; k2 from cn.
2/2 RCp: Sl 2 to cn, hold in back. K2; p2 from cn.
2/2 LC: Sl 2 to cn, hold in front. K2; k2 from cn.
2/2 RC: Sl 2 to cn, hold in back. K2; k2 from cn.

Pattern

Right front:

CO 11 (12, 14, 16, 16, 17) sts using provisional cast on. Work 11 rows in St st, ending with WS row.

Row 12 (RS): Knit to last st, kfb. 1 st increased.

Row 13: Purl.

Rep Rows 12 & 13 another 8 times. 20 (21, 23, 25, 25, 26) sts.

Row 30 (RS): Knit to last st, kfb. 1 st increased.

Row 31: Pfb, purl to end. 1 st increased.

Repeat Rows 30 and 31 twice more. 26 (27, 29, 31, 31, 32) sts.

Row 36 (RS): Knit.

Row 37: CO 5 sts; purl to end. 31 (32, 34, 36, 36, 37) sts.

Row 38: Knit.

Row 39: CO 5 sts; purl to end. 36 (37, 39, 41, 41, 42) sts.

Row 40: Knit.

Row 41: CO 5 (5, 9, 10, 10, 12) sts; purl to end. 41 (42, 48, 51, 51, 54) sts.

Transfer sts to waste yarn or stitch holder; set aside.

Left front:

CO 11 (12, 14, 16, 16, 17) sts using provisional cast on. Work 12 rows in St st, ending with RS row.

Row 13 (WS): P10 (11, 13, 15, 15, 16); pfb. 12 (13, 15, 17, 17, 18) sts.

Row 14: P1, C2F, knit to end.

Row 15: P10 (11, 13, 15, 15, 16); k1, pfb. 13 (14, 16, 18, 18, 19) sts.

Row 16: C2F, p1, C2F, knit to end.

Row 17: P9 (10, 12, 14, 14, 15) ; k2, p1, pfb. 14 (15, 17, 19, 19, 20) sts.

Row 18: K1, p1, C2F, p1, C2F, knit to end.

Row 19: P8 (9, 11, 13, 13, 14), k2, p1, k2, pfb. 15 (16, 18, 20, 20, 21) sts.

Row 20: P1, k1, p2, k1, p2, knit to end.

Row 21: P8 (9, 11, 13, 13, 14); [k2, p1] twice, kfb. 16 (17, 19, 21, 21, 22) sts.

Row 22: K1, p1, C2F, p1, C2F, p1, C2F, knit to end.

Row 23: P7 (8, 10, 12, 12, 13); k2, [p1, k2] twice, pfb. 17 (18, 20, 22, 22, 23) sts.

Row 24: P1, (k1, p2) 3 times, knit to end.

Row 25: P7 (8, 10, 12, 12, 13); [k2, p1] 3 times, pfb. 18 (19, 21, 23, 23, 24) sts.

Row 26: (P2, k1) 3 times, p2, knit to end.

Row 27: P7 (8, 10, 12, 12, 13); [k2, p1] 3 times, k1, kfb. 19 (20, 22, 24, 24, 25) sts.

Row 28: P3, (k1, p2) 3 times, knit to end.

Row 29: P7, (8, 10, 12, 12, 13); [k2, p1] 3 times, k2, kfb. 20 (21, 23, 25, 25, 26) sts.

Row 30: K1, p3, (k1, p2) 3 times, knit to end.

Row 31: P7 (8, 10, 12, 12, 13); [k2, p1] 3 times, k3, pfb. 21 (22, 24, 26, 26, 27) sts.

Row 32: Kfb, k1, p3, (k1, p2) 3 times, knit to end. 22 (23, 25, 27, 27, 28) sts.

Row 33: P7 (8, 10, 12, 12, 13); [k2, p1] 3 times, k3, p2, kfb. 23 (24, 26, 28, 28, 29) sts.

Row 34: Kfb, K1, p2, k2, p2, [C2B, p1] 3 times, C2BK, knit to end. 24 (25, 27, 29, 29, 30) sts.

Row 35: P8 (9, 11, 13, 13, 14); (k2, p1) 3 times, k2, p2, k2, pfb. 25 (26, 28, 30, 30, 31) sts.

Row 36: Kfb, k1, p2, k2, p2, [k1, p2] 3 times, knit to end. 26 (27, 29, 31, 31, 32) sts.

Row 37: P8 (9, 11, 13, 13, 14); [k2, p1] 3 times, k2, p2, k2, p2, k1.

Row 38: CO 5 sts; k1, p1, k2, p2, k2, p1, C3B, p1, [C2B, p1] 3 times, C2BK, knit to end. 31 (32, 34, 36, 36, 37) sts.

Row 39: P9 (10, 12, 14, 14, 15); [k2, p1] 3 times, k2, p2, k1, p2, k2, p2, k1, p1.

Row 40: CO 5 sts; k1, pm, C2FK, p1, C3F, C3F, C3B, C3B, p1, [C2B, p1] 3 times, C2BK, k1, pm, knit to end. 36 (37, 39, 41, 41, 42) sts.

Row 41: P10 (11, 13, 15, 15, 16); [k2, p1] 3 times, k2, p2, k1, p4, k1, p2, k2, p3.

Cut yarn; set aside.

Join fronts

Transfer sts on hold from Right Front to needle and knit across them; knit across sts from Left Front to

m; sm, work Row 33 of Main Cable patt across next 29 sts; pm; knit across. 77 (79, 87, 92, 92, 96) sts. Work 6 (6, 8, 10, 10, 12) rows even, continuing Main Cable patt as established between markers.

Shape armholes:

Row 1 (WS): Pfb, purl to marker, sm, work next row of cable patt to marker, sm, purl to last st, pfb. 2 sts increased.

Row 2 (RS): Kfb, knit to marker, sm, work next row of cable patt to marker, sm, knit to last st, kfb. 2 sts increased.

Rep Rows 1 & 2 another 0 (1, 1, 2, 4, 5) times. 81 (87, 95, 104, 112, 120) sts. Transfer sts to waste yarn or stitch holder and set aside.

Right back:

Unravel provisional cast on from Right Front and transfer 11 (12, 14, 16, 16, 17) sts to needle. Work as for Right Front.

Left back:

Unravel provisional cast on from Left Front and transfer 11 (12, 14, 16, 16, 17) sts to needle.

Work 12 rows St st, ending with RS row.

Row 13 (WS): Purl to last st, pfb. 1 st increased.

Row 14: Knit.

Rep Rows 13 & 14 another 8 times. 20 (21, 23, 25, 25, 26) sts.

Row 31 (WS): Kfb, knit to end. 1 st increased.

Row 32: Purl to last st, pfb. 1 st increased.

Rep Rows 31 & 32 twice more. 26 (27, 29, 31, 31, 32) sts.

Row 37 (WS): Purl.

Row 38: CO 5 sts; knit to end. 31 (32, 34, 36, 36, 37) sts.

Row 39: Purl.

Row 40: CO 5 sts; knit to end. 36 (37, 39, 41, 41, 42) sts.

Row 41: Purl.

Transfer sts to waste yarn or stitch holder; set aside.

Join backs:

Transfer sts on hold from Right Back to needle and knit across them; knit across sts from Left Back; knit across. 77 (79, 87, 92, 92, 96) sts. Work 6 (6, 8, 10, 10, 12) rows even.

Shape armholes:

Row 1 (WS): Pfb, purl to last st, pfb. 2 sts increased.



Row 2 (RS): Kfb, knit to last st, kfb. 2 sts increased.
Rep Rows 1 & 2 another 0 (1, 1, 2, 4, 5) times. 81 (87, 95, 104, 112, 120) sts.

Body:

Knit across Back; CO 3 (7, 9, 12, 14, 16) sts; transfer Front sts on hold to needle and work across them, continuing cable patt as established; CO 3 (7, 9, 12, 14, 16) sts; pm and join to begin working in the round. 168 (188, 208, 232, 252, 272) sts.

Work even in St st, continuing cable patt between markers as established, until 4 reps of cable patt have been worked, ending with Rnd 12 on 4th repeat.

Work in [k2, p2] rib for 2"/5cm.
Bind off loosely in patt.

Sleeves:

With RS facing and beg at center underarm, pick up and knit 72 (80, 88, 96, 104, 112) sts around edge of opening. Pm and join to begin working in the round.

Rnd 1: K7 (8, 8, 9, 10, 11), place 1st color marker (M1), k17 (19, 21, 23, 25, 27), place 2nd color marker (M2), k3 (4, 6, 7, 8, 9), place 3rd color marker (M3), p7, k4, p7, place M3, k3 (4, 6, 7, 8, 9), place M2, k17 (19, 21, 23, 25, 27), place M1, knit around.

Rnd 2: Knit to first M3, sm, work Row 1 of Sleeve Cable to next M3, sm, knit to 2nd M2, sm, k2tog, k1, turn. Sleeve cap will now be worked back and forth.

Row 1 (WS): Sl1, purl to first M3, sm, work Row 2 of Sleeve Cable to next M3, sm, purl to second M2, sm, ssp, p1, turn.

Row 2 (RS): Sl1, knit to first M3, sm, work next row of Sleeve Cable to next M3, sm, knit to 1 st before turn from previous RS row (you will see a large gap between sts; this indicates the turning point), k2tog, k1, turn.

Row 3: Sl1, purl to first M3, sm, work next row of Sleeve Cable to next M3, sm, purl to 1 st before turn from previous WS row, ssp, p1, turn.

Rep Rows 2 & 3 until all sts between M2s have been worked. 56 (62, 68, 74, 80, 86) sts.

Rejoin in the round (RS): Knit around, removing M1s and M2s and working Sleeve Cable as established between M3s. Remainder of sleeve will now be worked in the round. Continue working Sleeve Cable

as established between markers.
Knit 8 (6, 6, 5, 5, 4) rnds in St st.

Decrease Rnd: K1, k2tog, knit to last 3 sts, ssk, k1. 2 sts decreased.

Work Decrease Rnd every 9th (7th, 7th, 6th, 6th, 5th) round 11 (14, 15, 16, 17, 20) more times. 32 (32, 36, 40, 44, 44) sts.

Knit 0 (3, 0, 10, 4, 11) rnds in St st. Remove M3s.
Work 4.5"/11.5cm of [k2, p2] rib. BO loosely in patt.

Neck treatment:

With RS facing and beg at center back, pick up and knit 168 (168, 176, 176, 184) sts around neckline. Place marker and join to begin working in the round. Work 4.5" of k2, p2 rib. Bind off loosely in pattern.

Finishing:

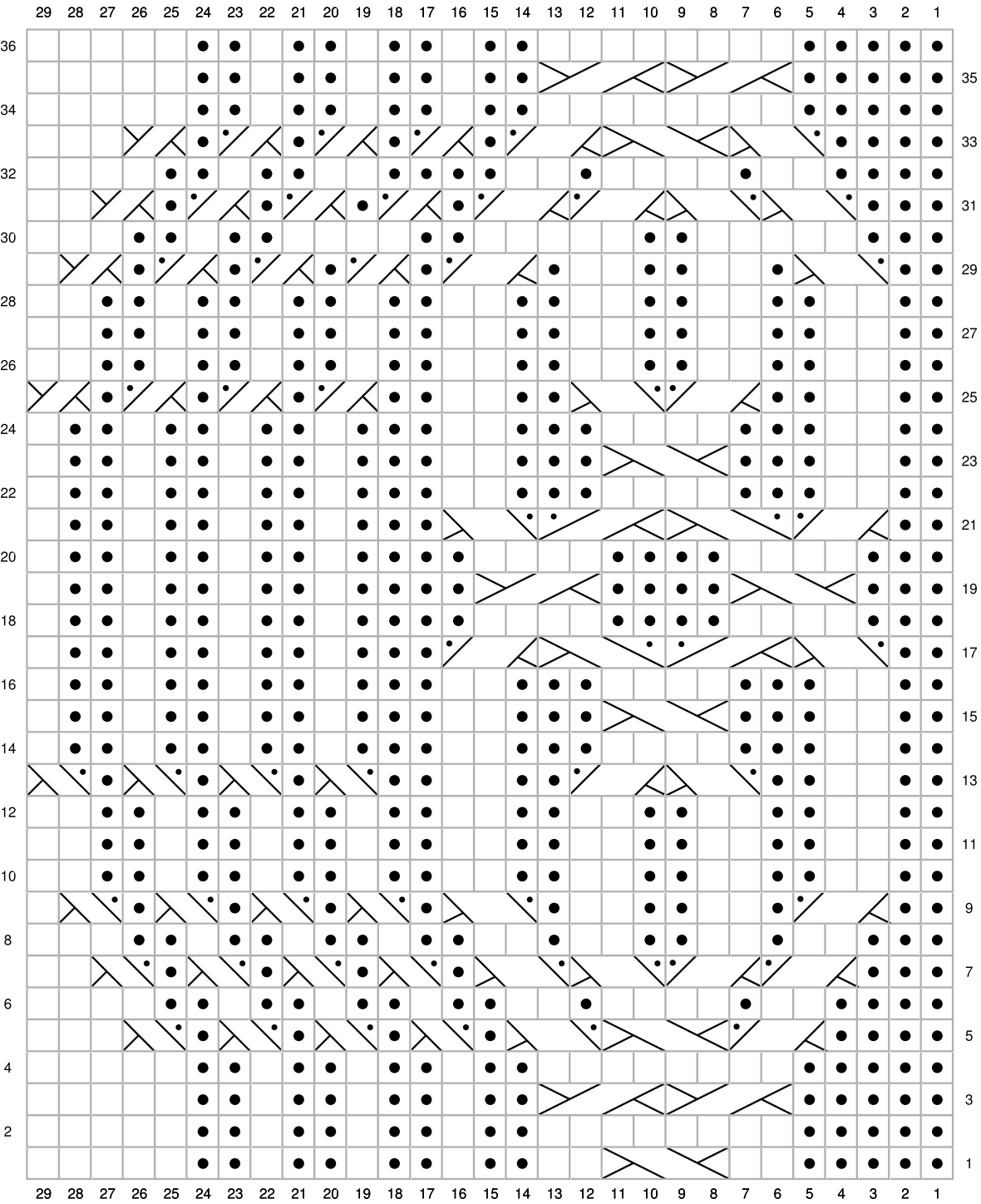
Weave in all ends. Block to shape. Fold ribbing at cuffs and sleeve hems in half with RS tog; tack in place if desired.

About the Designer

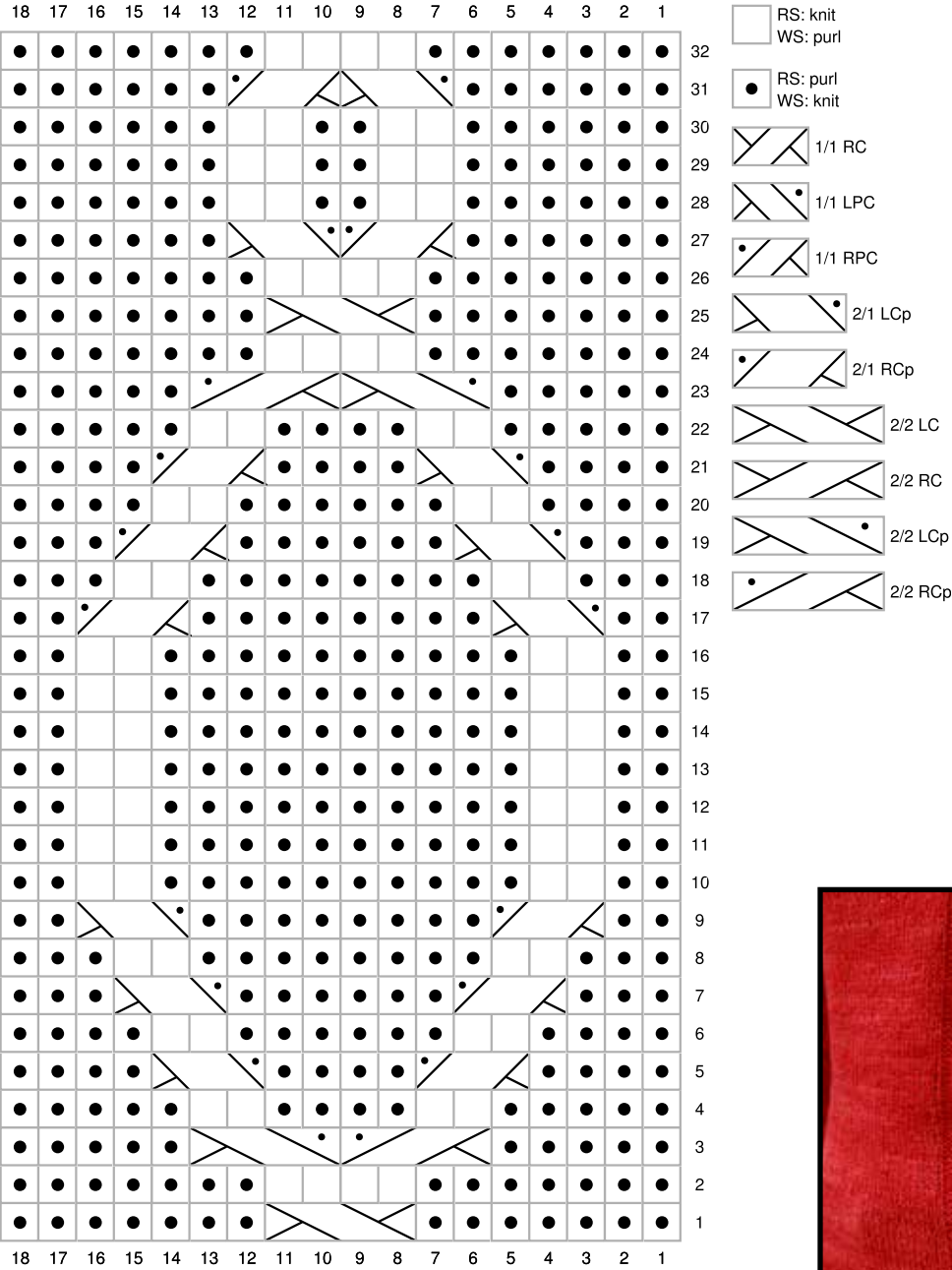
Sarah Wilson is The Sexy Knitter, and believes that all women have the right to feel beautiful in their own skin. Sarah blogs about boosting your confidence, how to style your knits, recipe reviews, designer interviews and more at www.sexyknitter.com. Find her on Ravelry, Etsy and Twitter as TheSexyKnitter.



Pelotonner: Main Cable



Pelotonner: Sleeve Cable







Folderol

by Jennifer Dassau

“Folderol” means foolish nonsense, but this worsted crescent shawl is no trifle; the cozy wrap is made extra thick and warm with triple folds, curved gently with short rows, and finished neatly with applied i-cord. Knit from the bottom up and given texture and shape with tucks and decreases, Folderol is completely reversible and absolutely worthy.

Required skills

Basic knitting skills
Increases/decreases
Provisional cast on

Cable cast on
Short rows
Inserting a lifeline
Picking up stitches
I-cord bind off

Size

One size

Finished Measurements

Length: 58"/147.5cm; height: 10"/25.5cm

Materials

Malabrigo Yarn Merino Worsted (100% merino wool; 210 yds/192 m per 100g skein); color: Tuareg; 3 skeins

47-inch US #9/5.5mm circular needle, or size needed to obtain gauge

47-inch US #7/4.5mm circular needle for picking up sts

Smooth scrap yarn for provisional CO and marking tuck row, yarn needle

Gauge

14 sts and 24 rows = 4"/10 cm in St st on larger needle

Pattern Notes

This shawl is knit flat entirely in stockinette, with short rows creating the gentle crescent shape. The short rows do not require wrapping the turning stitch; instead the gap is hidden in a decrease on the following row. Slipped-stitch edges require no further finishing.

After the Pickup row has been purled, mark it by running a scrap-yarn lifeline through all stitches; smooth cotton crochet thread is a good choice for scrap yarn.

When blocking this piece, take care not to flatten the folds; the applied i-cord edge may roll, which adds to the textural and reversible nature of the shawl.

Stitches and Techniques

k2togtbl: Knit the next 2 sts tog through the back loop.

tuck: With smaller needle, pick up all sts marked with scrap yarn in Pickup row. Holding smaller needle behind and parallel to main needle, [K2tog first stitch on main needle and first stitch on smaller needle] across row.

Pattern

CO 201 sts using provisional method and larger needle.

Folded edging – first tuck:

Work 18 rows in St st, slipping the first st of every row for a neat edge.

Next Row (RS Tucked Hem): Slip cast-on sts to smaller needle and hold behind and parallel to main needle, [k2tog first st on main needle and first st on smaller needle] across row.

Second tuck:

Work 4 rows in St st.

Next Row (WS Pickup): Purl; mark all sts with a scrap-yarn lifeline.

Work 18 rows in St st.

Next Row (RS Tuck): Tuck.

Third tuck:

Work 4 rows in St st.

Next Row (WS Pickup): Purl; mark all sts with a scrap yarn lifeline.

Work 18 rows in St st.

Next Row (RS Tuck): Tuck.

Next Row (WS): Purl.

Short-row set up:

Next Row (RS): K116, turn.

Next Row (WS): P31, turn.

Short-row shaping:

Next Row (RS): Knit to 1 st before gap, ssk, k4, turn.

Next Row (WS): Purl to 1 st before gap, p2tog, p4, turn.

Work these 2 rows 17 times total, until all sts have been worked. 167 sts.

BO loosely using applied i-cord BO method as follows:

With RS facing, CO 3 using Cable CO method, [k2, k2togtbl; slip 3 worked sts back to left needle, pull working yarn tight] until all sts have been worked.

Slide 3 worked sts remaining on right needle to other end of same needle; k1, k2tog, pass first st over second as in regular bind off.

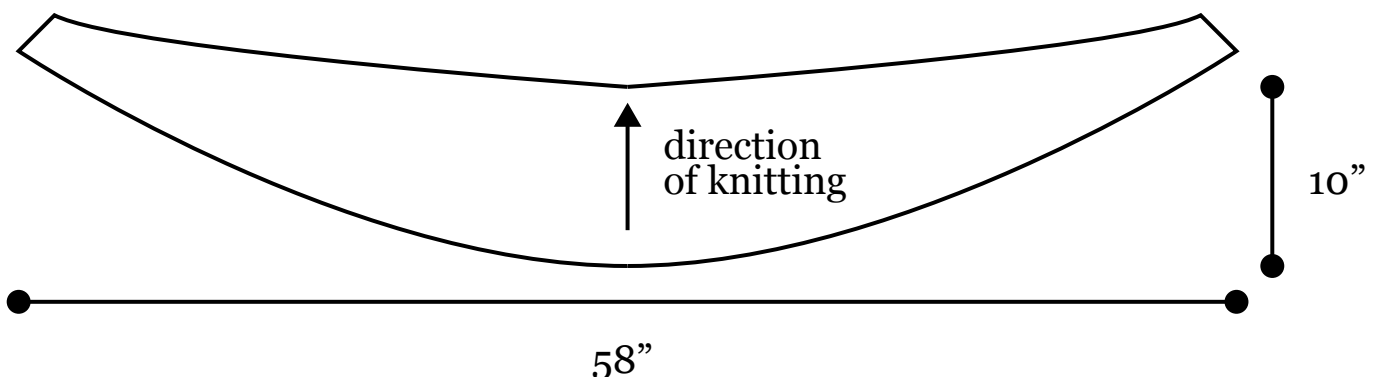
Cut yarn and pull through last st.

Finishing

Weave in ends; block, taking care not to flatten folds.

About the Designer

Jennifer Dassau is a recovering attorney and emigree from 7th Avenue, who now combines technical and creative to design knitwear, never missing an opportunity to use short rows. She blogs in The Knitting Vortex at www.jenniferdassau.com, and can be found on Ravelry and Twitter as [knittingvortex](#).







Espresso 2
Macchiato 2.75
Americano 2
Cappuccino
Latte
Mocha
Hot
Iced
Specialty
Specialty
Pour over
Aeropress
Vacuum Pot

CLEAN COFFEE
PRODUCT OF GUATEMALA
COSECHA 2011/12
50 LBS. SPRINET
731
3

Ninti Tunic

by Kristen TenDyke

This sassy tunic is a great pattern to try out a few techniques that you may not be familiar with: stripes, fair isle and steeking. The striping and fair isle patterns are super simple—worked in the rnd, and the unused colors are carried along the inside of the sweater. When you get to the armhole shaping, you have an option—to steek, or not to steek. I've included instructions for both, and even came up with a video tutorial to help make the steeking process seem easy!

Required skills

Basic knitting skills
Knitting in the round
Increases/decreases
Tubular cast on

Steeking
Stranded colorwork techniques
Knowledge of basic sweater construction
Three-needle bind off

Sizes

2XS (XS, S, M, L, XL, 2XL), shown in size XS.

Finished Measurements

Chest: 29¾ (33, 36¼, 39½, 42¾, 46¼, 49½)" / 75.5 (84, 92, 100.5, 108.5, 117.5, 125.5)cm

Materials

Berroco Remix (30% nylon, 27% cotton, 24% acrylic, 10% silk, 9% linen; 216yds/198m per 100g ball)

[MC] Blush, #3952: 2 (2, 3, 3, 3, 3, 4) balls

[CC1] Smoke, #3930: 1 (1, 1, 1, 1, 2, 2) balls

[CC2] Juniper, #3991: 1 (1, 1, 1, 2, 2, 2) balls

[CC3] Sumac, #3992: 1 ball

Actual yardage/meters needed:

[MC]: 400 (430, 490, 530, 570, 630, 690) yds / 366 (393, 448, 485, 521, 576, 631)m

[CC1]: 140 (150, 170, 190, 200, 220, 240) yds / 128 (137, 155, 174, 183, 201, 219)m

[CC2]: 150 (160, 180, 200, 220, 240, 260) yds / 137 (146, 165, 183, 201, 219, 238)m

[CC3]: 120 (130, 150, 160, 180, 190, 210) yds / 110 (119, 137, 146, 165, 174, 192)m

32-inch US #8/5mm circular needle

Straight US #8/5mm needles

1 set US #8/5mm double-point needles

Waste yarn for tubular cast on, stitch markers, yarn needle, stitch holders or waste yarn (optional), crochet hook, sharp pointy scissors and waste yarn (optional, for steeking)

Gauge

16 sts and 23 rounds = 4"/10cm in St st

Stitches and Techniques

Tubular cast on (circular):

With waste yarn and circular needle, use desired method to CO half the indicated CO sts. Pm and join to work in the rnd, being careful not to twist sts. Knit 2 rnds.

Change to working yarn, then knit 4 rnds.

Next Rnd: (RS) *K1, pick up lowest working-yarn loop from a few rows below and purl into it; rep from * to end. Remove waste yarn.

Tubular cast on (flat):

With waste yarn, use desired method to CO half the indicated CO sts (add 1 to the total CO, then divide that by 2 to get the number of sts to CO here).

Knit 1 RS row, then work 2 more rows in St st, ending after a RS row. Change to working yarn, work 4 rows in St st, ending after a RS row.

Next Row: (WS) P1, *pick up lowest working-yarn loop from a few rows below and knit into it, p1; rep from * to end. Remove waste yarn.

1x1 rib, circular (multiple of 2 sts):

Rnd 1: [K1, p1] to end..

Rep Rnd 1 for 1x1 Rib.

1x1 rib, flat (multiple of 2 sts + 1):

Row 1 (RS): K1, [p1, k1] to end.

Row 2 (WS): P1, [k1, p1] to end.

Rep Rows 1 & 2 for 1x1 Rib.

Stripe sequence (multiple of 2 sts):

See chart.

Pattern

Body:

With MC and circular needles, use circular tubular method to CO 146 (160, 174, 188, 202, 216, 230) sts.

Work in 1x1 Rib for 1"/2.5cm.

Work in Stripe Sequence and St st for 10 rnds, pm after 73 (80, 87, 94, 101, 108, 115) sts on last rnd.

Shape hip:

Continue working in Stripe Sequence and St st and shape waist as follows:

Next Rnd: [K1, k2tog, knit to 3 sts before m, ssk, k1, sl m] twice. 4 sts decreased.

Work 8 (8, 8, 9, 9, 9, 9) rnds even.

Rep the last 9 (9, 9, 10, 10, 10, 10) rnds once more. 138 (152, 166, 180, 194, 208, 222) sts rem.

Next Rnd: [K1, k2tog, knit to 3 sts before m, ssk, k1, sl m] twice. 134 (148, 162, 176, 190, 204, 218) sts.

Work 6 (6, 6, 4, 4, 4, 4) rnds even, ending after Rnd 35 of Stripe Sequence.

Shape pocket:

Next Rnd: Using MC, k4 (6, 7, 9, 10, 12, 13); using waste yarn, k18 then return 18 sts to left needle; using MC, k23 (26, 31, 34, 39, 42, 47); using waste yarn, k18 then return 18 sts to left needle; using MC, knit to end.

Continue with Stripe Sequence, beg with Rnd 37, and work 1 (1, 1, 4, 4, 4, 4) rnd(s) even.

Shape waist:

Next Rnd: K1, k2tog, knit to 3 sts before m, ssk, k1, sl m; rep from * once more. 4 sts decreased.

Work 8 (8, 8, 9, 9, 9, 9) rnds even.

Rep the last 9 (9, 9, 10, 10, 10, 10) rnds 4 more times. 114 (128, 142, 156, 170, 184, 198) sts rem.

Work even until piece meas 14¾ (14¾, 14¾, 16, 16, 16, 16)" / 37.5 (37.5, 37.5, 40.5, 40.5, 40.5, 40.5) cm from beg.

Shape bust:

Next Rnd: K1, LLI, knit to 1 st before m, RLI, k1, sl m; rep from * once more. 4 sts increased.

Work 8 (8, 8, 8, 9, 9, 9) rnds even.

Rep the last 9 (9, 9, 9, 10, 10, 10) rnds 2 more times. 126 (140, 154, 168, 182, 196, 210) sts rem.

Continue working even as est until piece meas 19½ (19½, 20, 20½, 21, 21, 21½)" / 49.5 (49.5, 51, 52,

53.5, 53.5, 54.5)cm from beg, ending last rnd 3 (4, 5, 6, 7, 8, 9) sts before beg of rnd marker.

Divide for armholes:

*BO 6 (8, 10, 12, 14, 16, 18) sts; work 57 (62, 67, 72, 77, 82, 87) sts; rep from * once more.

(Note: From this point on, there are two options: to steek or not to steek. The steeking method will avoid having to weave in lots of ends due to cutting and rejoining the yarn to maintain the stripe pattern. We've included a video [<http://youtu.be/CRUGntWXXFc>] to show just how easy and un-scary steeking can be! But, if you'd prefer to knit the back and front in rows, cutting and rejoining yarn, we've included those instructions as well.)

OPTION 1 – TO STEEK

Cut yarn colors that are attached at the center of the underarm BO. Rejoin them as necessary to maintain stripe sequence.

Next Rnd: Pm for armhole steek and beg of rnd; turn so WS is facing, use the knitted method to CO 7 sts; turn so RS is facing, pm for steek; work across 57 (62, 67, 72, 77, 82, 87) front sts, pm for armhole steek, CO 7 sts, pm for steek; work across 57 (62, 67, 72, 77, 82, 87) back sts. Continue working steek sts in Stripe Sequence while working as follows:

Shape armholes:

Next Rnd (dec): Work 7 steek sts, sl m, k1, k2tog, knit to 3 sts before next steek m, ssk, k1, sl m; rep from * once more. 4 sts decreased.

Work 1 rnd even.

Rep the last 2 rnds 3 (4, 5, 6, 7, 8, 9) more times. 49 (52, 55, 58, 61, 64, 67) sts each front and back.

Divide for front neck:

Work 11 (12, 13, 14, 15, 16, 17) sts, BO 27 (28, 29, 30, 31, 32, 33) sts, work to end as est. 11 (12, 13, 14, 15, 16, 17) sts rem each side of front neck.

Next Rnd: Work 11 (12, 13, 14, 15, 16, 17) sts, pm, turn so WS is facing, use the knitted method to CO 7 sts, turn so RS is facing, pm, work to end as est.

Work even as est until armholes meas 7¼ (7½, 8, 8¼, 8½, 9, 9½)" / 18.5 (19, 20.5, 21, 21.5, 23, 24)cm from divide.

BO all steeks and back neck:

BO 7 sts removing markers, work to neck steek m, BO 7 sts removing markers, work to armhole steek m, BO 7 sts removing markers, work 13 (14, 15, 16, 17, 18, 19) back sts, BO center 23 (24, 25, 26, 27, 28, 29) sts, work to end. 11 (12, 13, 14, 15, 16, 17) sts each front shoulder; 13 (14, 15, 16, 17, 18, 19) sts each back shoulder.

Turn to cont working back and forth in rows on back sts only. Discontinue stripe sequence. Cont working with yarn color of last rnd.

Shape left back shoulder:

Row 1 (WS): BO 4 (4, 4, 5, 5, 5, 6) sts, purl to neck edge. 9 (10, 11, 11, 12, 13, 13) sts rem.

Row 2 (RS): K1, k2tog, knit to end. 8 (9, 10, 10, 11, 12, 12) sts rem.

Row 3: BO 4 (4, 4, 5, 5, 5, 6) sts, purl to end. 4 (5, 6, 5, 6, 7, 6) sts rem.

Row 4: K1, k2tog, knit to end. 3 (4, 5, 4, 5, 6, 5) sts rem.

BO rem sts.

Shape right back shoulder:

Rejoin same yarn color as used for left shoulder, preparing to work a WS row.

Rows 1, 3 and 5 (WS): Purl to end.

Rows 2 and 4 (RS) BO 4 (4, 4, 5, 5, 5, 6) sts, knit to last 3 sts, ssk, k1. 3 (4, 5, 4, 5, 6, 5) sts rem.

BO rem sts.

Shape right front shoulder:

Rejoin same yarn color as used for back shoulders, preparing to work a WS row.

Rows 1 and 3 (WS): BO 4 (4, 4, 5, 5, 5, 6) sts, purl to end.

Rows 2 and 4 (RS): Knit to end.

Row 5: BO 3 (4, 5, 4, 5, 6, 5) sts.

Shape left front shoulder:

Rejoin same yarn color as used for other shoulders, preparing to work a WS row.

Rows 1 and 3: Purl to end.

Rows 2 and 4 (RS): BO 4 (4, 4, 5, 5, 5, 6) sts, knit to end.

Row 5: BO 3 (4, 5, 4, 5, 6, 5) sts.

Skip ahead to instructions for Front.

OPTION 2 – NOT TO STEEK

Back:

Cont in St st and Stripe Sequence, working back and forth on Back sts only. Keep front sts on circular needle or slip them to st holder or waste yarn.

Purl 1 WS row.

Shape armholes:

Next Row (dec): K1, k2tog, knit to last 3 sts, ssk, k1. 2 sts decreased.

Next Row: Purl.

Rep the last 2 rows 3 (4, 5, 6, 7, 8, 9) more times. 49 (52, 55, 58, 61, 64, 67) sts rem.

Work even until armholes meas 7¼ (7½, 8, 8¼, 8½, 9, 9½)" / 18.5 (19, 20.5, 21, 21.5, 23, 24)cm from divide, ending after a WS row.

BO for neck (RS): Work 13 (14, 15, 16, 17, 18, 19) back sts, BO center 23 (24, 25, 26, 27, 28, 29) sts, work 13 (14, 15, 16, 17, 18, 19) sts to end.

Discontinue stripe sequence and continue working in same color as previous row.

Shape left shoulder:

Row 1 (WS): BO 4 (4, 4, 5, 5, 5, 6) sts, purl to neck edge. 9 (10, 11, 11, 12, 13, 13) sts rem.

Row 2 (RS): K1, k2tog, knit to end. 8 (9, 10, 10, 11, 12, 12) sts rem.

Row 3: BO 4 (4, 4, 5, 5, 5, 6) sts, purl to end. 4 (5, 6, 5, 6, 7, 6) sts rem.

Row 4: K1, k2tog, knit to end. 3 (4, 5, 4, 5, 6, 5) sts rem.

BO rem sts.

Shape right shoulder:

Rejoin same yarn color as used for left shoulder, preparing to work a WS row.

Rows 1, 3 and 5 (WS): Purl to end.

Rows 2 and 4 (RS): BO 4 (4, 4, 5, 5, 5, 6) sts, knit to last 3 sts, ssk, k1. 3 (4, 5, 4, 5, 6, 5) sts rem.

BO rem sts.

Front:

Join yarn to front sts preparing to work a WS row.

Purl 1 row.

Shape armholes:

Next Row (dec): K1, k2tog, knit to last 3 sts, ssk, k1. 2 sts decreased.

Next Row: Purl.

Rep the last 2 rows 3 (4, 5, 6, 7, 8, 9) more times. 49 (52, 55, 58, 61, 64, 67) sts rem.

the latest buzz



Knit, Swirl!

Uniquely Flattering, One Piece, One Seam Swirl Jackets. Refreshing design, clever construction, simple techniques – Sandra McIver's Swirls look good on every body. **KnitSwirl.com**



Mojavé

A Southwest inspired motif is knit into this bold and beautiful cowl. The pattern also has instructions for a 4 color infinity scarf. **Knitterella.com**



GoKnit Chic Bracelet kit by KnowKnits!

Kits include enough silk yarn and rhinestone accessories to knit two bracelets, one of which doubles as a necklace! **KnowKnits.com**

Top 10 picks for Fall



Baby Soft

Blanket Kit using our US Organic Cotton. Beautiful Stitch - Beautiful Yarn - Beautiful Baby Gift **AppalachianBaby.com**

Knitting Time

This colorful knitting needle watch (clasp and all) is crafted from recycled vintage aluminum knitting needles. This and more at **SassafrasCreations.Etsy.com**



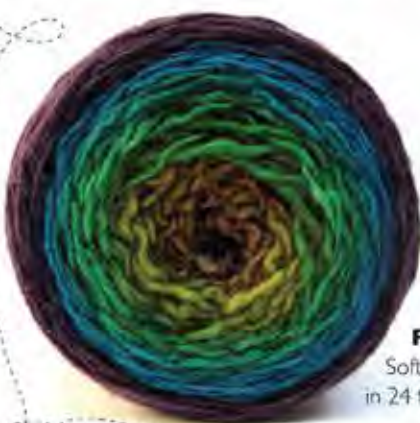
Passion. Fashion. Knits.

Roundhill and Snow Farm, Exquisite design, expertly crafted patterns. Enjoy the pairing with beautiful yarn. **JillWolcott.com**



The DG Row Counter/Cutter

Wear it as a hard working and clever pendant. 12 colors. It even has a hidden yarn cutter. As accurate as it is beautiful. **DebrasGarden.com**



Freia Fibers

Soft, beautiful, long-gradient hand-painted yarns in 24 tempting colorways. **FreiaFibers.com**



Cheryl Beckerich Knits

Lovely to knit... Beautiful to wear! **CherylBeckerichKnits.com**



Purse Kits and Patterns

A clever new collection of knit and crochet handbags designed to be used with interchangeable handles. **StitchDiva.com**

BO for neck (RS): Work 11 (12, 13, 14, 15, 16, 17) back sts, BO center 27 (28, 29, 30, 31, 32, 33) sts, work 11 (12, 13, 14, 15, 16, 17) sts to end. Continue working right front sts only. Keep left front sts on needle or slip them to st holder or waste yarn.

Right front:

Work even in Stripe Sequence until armholes meas $7\frac{1}{4}$ ($7\frac{1}{2}$, 8, $8\frac{1}{4}$, $8\frac{1}{2}$, 9, $9\frac{1}{2}$)" / 18.5 (19, 20.5, 21, 21.5, 23, 24)cm from divide, ending after a RS row. Discontinue stripe sequence and continue working in same color as previous row.
Shape shoulder: At beg of next and following WS rows, BO 4 (4, 4, 5, 5, 5, 6) sts twice, then 3 (4, 5, 4, 5, 6, 5) sts once.

Left front:

Rejoin yarn to left front sts preparing to work a WS row. Work even in Stripe Sequence until armhole meas $7\frac{1}{4}$ ($7\frac{1}{2}$, 8, $8\frac{1}{4}$, $8\frac{1}{2}$, 9, $9\frac{1}{2}$)" / 18.5 (19, 20.5, 21, 21.5, 23, 24)cm from divide, ending after a WS row. Discontinue stripe sequence and continue working in same color as previous row.
Shape shoulder: At beg of next and following RS rows, BO 4 (4, 4, 5, 5, 5, 6) sts twice, then 3 (4, 5, 4, 5, 6, 5) sts once.

Sleeve (make 2):

With MC and straight needles use the Flat Tubular Method to CO 53 (55, 57, 59, 63, 67, 71) sts. Work in 1x1 Rib for 1"/2.5cm, ending after a WS row.

Shape cap:

BO 3 (4, 5, 6, 7, 8, 9) sts at beg of next 2 rows. 47 (47, 47, 47, 49, 51, 53) sts rem.
Next Row (RS dec): K1, k2tog or p2tog keeping in patt, work to last 3 sts, ssk or ssp keeping in patt, k1. 2 sts decreased.
Work 1 row even.
Rep the last 2 rows 6 (7, 10, 12, 12, 14, 15) more times. 33 (31, 25, 21, 23, 21, 21) sts rem.
Next Row (RS dec): K1, k2tog or p2tog keeping in patt, work to last 3 sts, ssk or ssp keeping in patt, k1. 2 sts decreased.
Next Row (WS dec): P1, ssk or ssp keeping in patt, work to last 3 sts, k2tog or p2tog keeping in patt, p1. 2 sts decreased.
Rep the last 2 rows 2 (2, 2, 1, 1, 1, 2) more times. 21 (19, 13, 13, 15, 13, 9) sts rem.

BO 2 sts at beg of next 4 (4, 2, 2, 2, 2, 2) rows. 13 (11, 9, 9, 11, 9, 5) sts rem.
BO rem sts.

Finishing

Secure and cut steeks if necessary. Sew shoulder seams. Block pieces to measurements. Set in sleeves. Sew sleeve seams.

Collar:

With MC and circular needle and RS facing, beg at right front neck at BO, pick up and knit 46 (46, 47, 47, 48, 48, 49) sts evenly along right front neck edge to shoulder, pick up and knit 27 (29, 29, 31, 31, 33, 33) sts evenly across back neck, then 46 (46, 47, 47, 48, 48, 49) sts evenly along left front neck to BO. 119 (121, 123, 125, 127, 129, 131) sts.

Shape collar with short rows:

Short-Row 1 (WS): P1, [p1, k1] to last 8 sts, wrap next st, turn work so RS is facing, p1, [k1, p1] to last 8 sts, wrap next st, turn work.
Short-Row 2: K1, [p1, k1] to 8 sts before wrapped st, wrap next st, turn work so RS is facing, p1, [k1, p1] to 8 sts before wrapped st, wrap next st, turn work.
Short-Row 3: K1, [p1, k1] to 4 sts before wrapped st, wrap next st, turn work so RS is facing, p1, [k1, p1] to 4 sts before wrapped st, wrap next st, turn work.
Rep the last short row 2 more times.

Cont working in 1x1 rib as est until collar meas $3\frac{1}{4}$ ($3\frac{1}{4}$, $3\frac{1}{2}$, $3\frac{1}{2}$, $3\frac{1}{2}$, $3\frac{3}{4}$, 4)" / 8.5 (9, 9, 9, 9.5, 10)cm from pick-up row. BO all sts loosely.
Sew selvedge edges of collar to front neck bindoff.

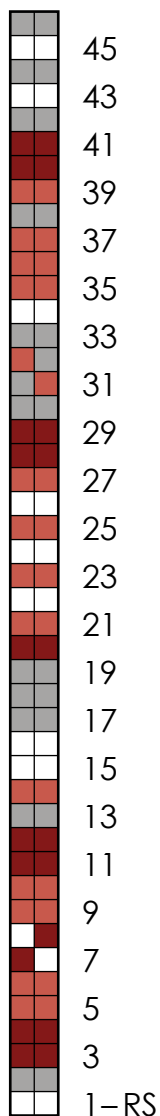
Pockets:

Carefully remove waste yarn from pocket, slipping sts onto 2 dpns as they are exposed. There will be 19 sts on the upper needle and 18 sts on the lower needle. With the lower needle and MC, pick up and knit 1 st, pm for beg of rnd. 38 sts.
Turning Rnd: With MC k19, pick up a strand of yarn at the gap and place it on the left needle, p2tog, p18. Cont working in St st until piece meas 4"/10cm or desired pocket depth from pick-up rnd. Turn work inside out so RS of pocket lining is facing itself. Join with a three-needle BO.

Weave in ends. Block again if desired.

Stripe Sequence

(multiple of 2 sts; 46 rnds)

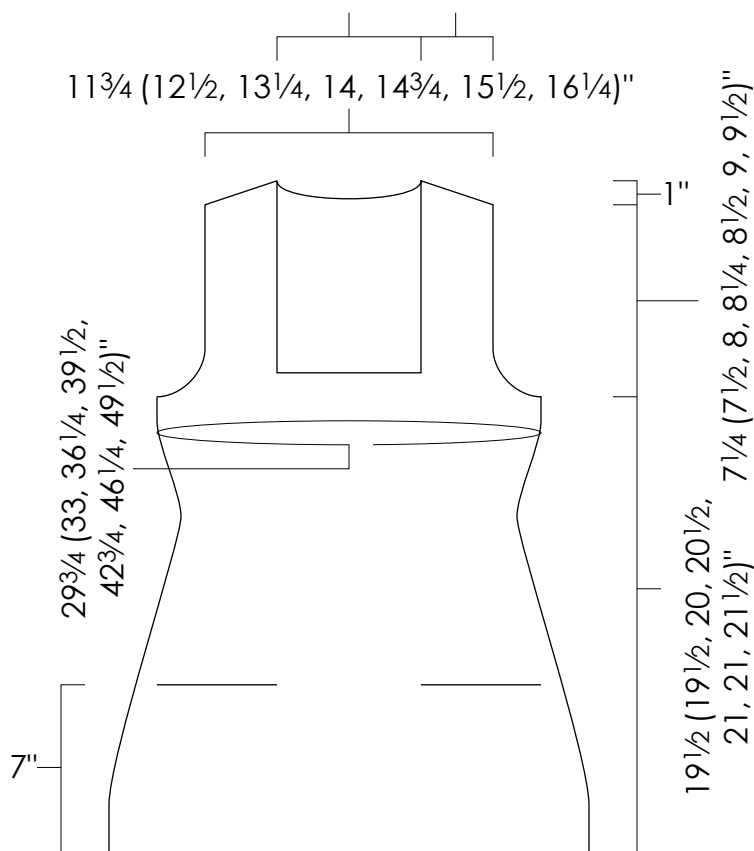


- MC—3952 Blush
- CC1—3930 Smoke
- CC2—3991 Juniper
- CC3—3992 Sumac

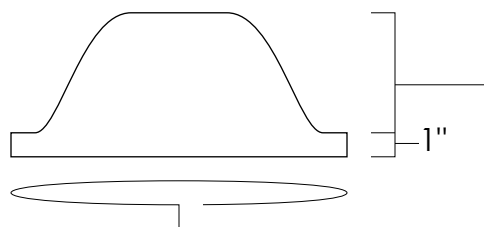
About the Designer

Kristen Ten Dyke is a knit/crochet designer. Her first book, *Finish-Free Knits*, will be published by Interweave in 2012. www.kristentendyke.com

$6\frac{1}{4}$ ($6\frac{1}{2}$, $6\frac{3}{4}$, 7, $7\frac{1}{4}$, $7\frac{1}{2}$, $7\frac{3}{4}$)" $2\frac{3}{4}$ (3, $3\frac{1}{4}$, $3\frac{1}{2}$, $3\frac{3}{4}$, 4, $4\frac{1}{4}$)"



$34\frac{1}{2}$ ($37\frac{3}{4}$, 41, $44\frac{1}{4}$, $47\frac{1}{2}$, $50\frac{3}{4}$, $54\frac{1}{4}$)"



$12\frac{1}{2}$ (13, $13\frac{1}{2}$, 14, $14\frac{3}{4}$, $15\frac{3}{4}$, $16\frac{3}{4}$)"

4 ($4\frac{1}{4}$, $5\frac{1}{4}$, $5\frac{1}{2}$, $5\frac{1}{2}$, $6\frac{1}{4}$, $6\frac{3}{4}$)"





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Signal Flare Hat and Mitts

by Patricia Martin

Sized for men and women, this set combines two of this autumn's hottest colors – gray and red. So get knitting now to stay ahead of the fashion curve.

Required skills

Basic knitting skills
Knitting in the round
Knitting with double-pointed needles

Increases/decreases
Stranded colorwork techniques

Sizes

Hat: S (M, L)

Mitts: M (L)

Finished Measurements

Hat

Circumference: 19.75 (21.75, 23.5)" / 50 (55, 60)cm

Length: 6.75 (7.75, 8.75)" / 17 (19.5, 22)cm

Mitts

Circumference: 7.75 (9.5)" / 20 (24)cm

Length: 6.75 (7.75)" / 17 (20)cm

Materials

Jamieson & Smith 2 Ply Jumper Weight (100% Shetland wool; 125 yds/114 m per 25g ball)

[MC] color #54; 3 balls

[CC] color #1403; 2 balls

Needles for hat:

16-inch US #2.5/3mm circular needle

16-inch US #3/3.25mm circular needle

US #3/3.25mm double-point needles

Needles for mitts:

US #2/2.75mm double-point needles

US #2.5/3mm double-point needles

Stitch marker, waste yarn, yarn needle

Pattern Notes

We love this yarn – it's perfect for colorwork, super-warm and it takes shape brilliantly after blocking. To

block this hat, the designer used a polystyrene head with a towel over it to get the right circumference (and it sat in the window puzzling the neighbors!). If you don't have a spare head then you might want to use a balloon inflated to the right circumference – although obviously you shouldn't use pins to hold the hat in place....

Gauge

30 sts and 38 rows = 4"/10cm in colorwork patt, on US #2.5/3mm needles

24 sts and 35 rows = 4"/10 cm in colorwork patt, on US #3/3.25mm needles

Hat Pattern

With MC and smaller circular needle, CO 120 (132, 144) sts. Join to work in the rnd, being careful not to twist. Pm to mark beg of rnd.

Rnds 1-10: P2 CC, [k3 MC, p3 CC] to last 4 sts, k3 MC, p1 CC.

Change to larger circular needles.

Work Main Chart 2 (3, 3) times.

Sizes S, L only:

Work Rnds 1-9 of main chart once more.

All sizes:

Work Crown Decrease Chart, changing to dpns when necessary. 4 (5, 6) sts.

Break yarn and draw tail through rem sts, pull tight, and fasten.

Weave in all ends and wet block.

Mitts Pattern

With MC and smaller needles, CO 60 (72) sts. Join to work in the rnd, being careful not to twist. Pm to mark beg of rnd.

Rnds 1-15: P2 CC, [k3 MC, p3 CC] to last 4 sts, k3 MC, p1 CC.

Change to larger needles.

Work Main Chart once (twice) then work Rnds 1-15

(1-7) once more.

Next Rnd: Work 3 (2) sts in patt; with waste yarn k7 (9), return these sts to LH needle and then work them again in patt with working yarns, continue to end of rnd in patt.

Work 8 more rnds in patt.

Change to smaller needles.

Work 10 rnds in corrugated rib patt as set in Rnd 1.

With MC only and larger needles, bind off loosely.

Thumb:

With smaller needles, undo waste yarn and place 14 (18) sts on dpns.

Note: You might find it easier to pick up thumb sts before removing waste yarn.

With MC only,

Rnd 1: [K7 (9), m1] twice. 16 (20) sts.

Rnds 2-10: [K2, p2] to end.

BO all sts loosely.

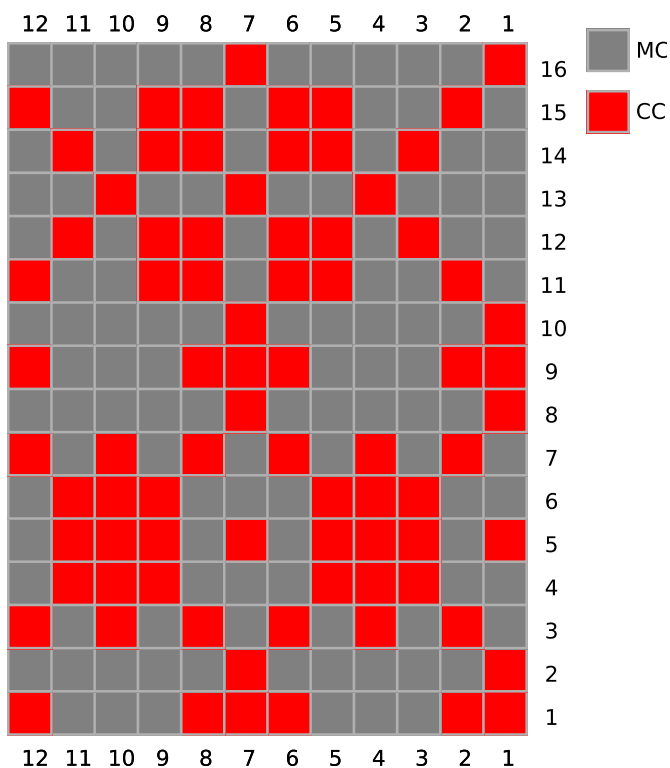
Weave in ends and wet block.

About the Designer

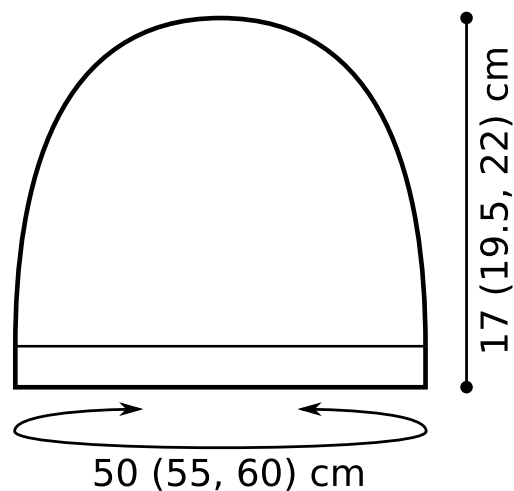
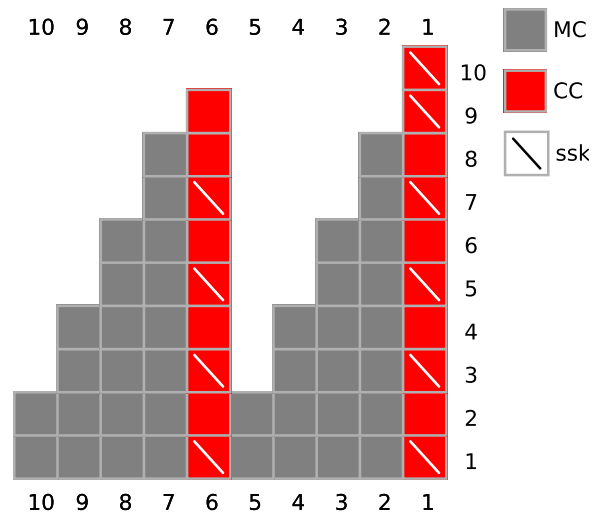
Patricia Martin is based in Manchester (U.K.) and loves designing accessories especially shawls, hats, and mitts.

Patricia blogs at unwinding-slowly.blogspot.co.uk

Main Chart



Crown Decrease Chart





SHOWN IN LUMEN/ASH (CENTER) &
UV/ABYSS (L,R)

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How Crochet Saved My Life...

AND THEN MADE
ME AN AUTHOR

Kathryn Vercillo



It is sometime in 2009. It could be anytime, really, because I am so deep in the pit of depression that every day blends into the next, an endless succession of days dulled by pain. I am where I am most days, curled up into a sobbing ball on my cold bathroom floor. People have asked what is wrong, but it is impossible to explain. There is nothing terrible about my life and yet it feels horrible. After fifteen years of fighting wave upon wave of depression, I just don't want to keep doing it anymore. I think constantly about dying, not because I want to die but because I do not want to have to keep living.

Somewhere deep inside of me the human desire to survive wins. I push the vodka bottle away. I remove the knife tip from the soft flesh of my wrist where it has been pressed for too long. I pull myself to my knees, then to my feet. I make my way back to my bedroom, crumple down onto the bed, and reach for an aluminum Boye crochet hook. I have learned that returning to activities that you enjoyed in childhood, like crochet, can be calming in these dark times. I locate a soft ball of baby alpaca wool amidst the mess of bed covers that haven't been washed, let alone made, in weeks. I focus on pulling one loop up upon another until I have created a scarf, or maybe it's a shawl, or perhaps it is a blanket. I pull loop upon loop until my heart stops racing, my mind stops ruminating and I have survived another day.

Months later, my house is filled with layer upon layer of crocheted fabric. It may look like madness to a stranger but the truth is that this craft is what saved me from the madness. It gave me peace of mind. It helped me to rebuild my self-esteem. It reconnected me to people both online and in person. Perhaps the serotonin release of the repetitive craft acted as a natural anti-depressant. Maybe it just gave me a focus for the restlessness that otherwise became

unbearable anxiety. Combined with therapy and medication, crochet saved my life.

By early 2011, I was functioning well again. I was even feeling happy and optimistic and starting new things. I had been a blogger for years and it only made sense to launch my own blog to talk about crochet, this craft that had provided me with a tangible, usable substitute for yoga, meditation, more aggressive therapy, or stronger medication. Through Crochet Concupiscence I have explored all aspects of crochet from art to design to fashion. But most importantly, I have explored the link between crochet and health.

As I began to post about the way crochet had helped heal me, I began to receive comments and emails about how it has helped others. Soon I knew that I needed to write a book about this topic. I put out a call for stories and the response was wonderfully overwhelming. Women I'd never heard from before came out of the woodwork to tell me the most personal and intimate details of their health problems. Aimee told me about how she maintained a small slice of independence in an emotionally

abusive marriage by hanging on to her yarn. Laurie told me about years of physical and sexual abuse compounded by the trauma of a horrifying therapy experience and how crochet helped her heal after many long years. Kristine told me about using crochet to help with pre-labor anxiety and labor pain during a difficult pregnancy.

As these women shared their stories, I came to feel like it was my job to honor them by including their stories as a central part of my new book. I started the book with my own story of crocheting through depression and then let these women's experiences help define the outline for the rest of the book. I rounded it out with extensive research into craft history, art therapy, occupational therapy, and specific illnesses. What I found



Kathryn Vercillo is a San Francisco-based writer and crafter. She is the blogger behind Crochet Concupiscence and the author of *Crochet Saved My Life*.

is that only a limited number of studies have been done on the therapeutic benefits of crochet but there is ample anecdotal evidence to indicate that crafting heals in many ways.

The end result of my research is *Crochet Saved My Life*, a book that looks at the overall mental and physical health benefits of crochet specifically and crafting in general. The truth is that we all need to be saved

from something. "I hope that you have never had to wield your crochet hook as a weapon against total despair, but even the small daily stressors, I hope that you've never been in the position of having to choose a crochet hook instead of a razor to the wrist like I was but even the small daily stresses, inconveniences, and ailments that we each cope with can be improved through crafting. Celebrate your craft; celebrate yourself!"



Aisling Hat

A one skein
project
in Majestic
Blend

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Kiltsi Cowl

Elizabeth Lovick

Not all Estonian lace has nupps or gather stitches! This cowl makes use of two Estonian patterns which have neither, but which show off the lace typical of that region. It is named after a small town just outside Haapsula in Estonia.

Required skills

Basic knitting skills
Knitting in the round

Increases/decreases
Working simple lace
from chart or written
instructions

Sizes

Child (Teen, Women's M, Women's L); shown in M
Intended to be worn once or twice round the neck/
head

Finished Measurements

Length: 11 (14.5, 18, 21.5)" / 28 (37, 45.5, 54.5)cm
Circumference: 30 (35, 40, 45)" / 76 (89, 101.5,
114.5)cm
Both measurements after washing and blocking.

Materials

Handspun heavy lace weight (100% merino wool, 600
yds/550m per 94 g skein); 1 skein
OR

Jamieson and Smith 2 Ply Supreme Lace Weight
(100% wool, 219 yds/200m per 25g skein; color:
Natural; 3 skeins

24-inch US #6/4mm circular needle

1 removable stitch marker, yarn needle

Gauge

12 sts and 28 rows = 2.5" wide x 4" tall, worked in
Main stitch patt

Gauge is not critical in this pattern, but a different
gauge will affect yardage and size of finished item.

Pattern Notes

The original cowl is knitted in handspun, and the
sample is in a standard lace weight. It will also work

in a thinner sock yarn, but make sure there are no
abrupt color changes as they will take away from the
beauty of the stitch pattern. Make sure you cast on
and off loosely so that the scallops can form – using a
needle three sizes larger for these steps is a good idea.

Stitches and Techniques

MML: At beg of round move marker left as follows:
remove marker, sl1, replace marker.

MMR: At beg of round, move marker right as follows:
remove marker, sl last st of rnd to the LH needle,
replace marker.

Even rnds of chart are not shown and should be knit.

Lower Edge Pattern (12-st rep, worked in the round)

Rnd 1: Yo, k4, k3tog tbl, k4, yo, k1.

Rnd 2 and all alternate Rnds: Knit.

Rnd 3: K1, yo, k3, k3tog tbl, k3, yo, k2.

Rnd 5: K2, yo, k2, k3tog tbl, k2, yo, k3.

Rnd 7: K3, yo, k1, k3tog tbl, k1, yo, k4.

Rnd 9: K4, yo, k3tog tbl, yo, k5.

Rnd 11: K4, k2tog, yo, k6.

Rnd 13: K3, [k2tog, yo] twice, k5.

Rnd 15: K2, [k2tog, yo] three times, k4.

Rnd 17: As Rnd 13.

Rnd 19: As Rnd 11.

Rnd 21: Knit.

Rnd 23: K5, yo, ssk, k5.

Rnd 25: K3, k2tog, yo, k1, yo, ssk, k4.

Rnd 26: Knit.

Main Chart Pattern (12-st rep, worked in the round)

Rnd 1: K2, k2tog, yo, k3, yo, ssk, k3.

Rnd 2: and all alternate Rnds: Knit.

Rnd 3: K1, k2tog, yo, k1, yo, k3tog tbl, yo, k1, yo, ssk,
k2.

Rnd 5: [K2tog, yo, k2] twice, k1, yo, ssk, k1.

Rnd 7: K2, [yo, k3tog tbl, yo, k1] twice, k2.

Rnd 9: K3, yo, ssk, k1, k2tog, yo, k4.

Rnd 11: MMR, ssk, k3, yo, k3tog tbl, yo, k4, yo.

Rnd 13: Yo, ssk, k2, k2tog, yo, k3, k2tog, yo, k1.

Rnd 15: K1, yo, ssk, k5, k2tog, yo, k2.

Rnd 17: MML, yo, k1, yo, ssk, k3, k2tog, yo, k1, yo,
k3tog tbl.

Colour Story #14

Imagine, dear reader, a forest.
Not just any forest, but the first forest -
a land untouched by pollution or industry.
And with eyes opened by imagination,
you spot a creature of infinite beauty;
an exercise in perfection, all sparkling laughter
and wondrous possibilities in the early morning sunlight.
You blink in disbelief, yet there it is.
Yet under the surface, the darkest of sparkles -
attitude, condescension, smug superiority.

Cut to the present. A choked world;
the Forest long since replaced
with concrete and steel;
grey now being the green of our time.
And from the few half-dead trees left,
the snort of arrogance.
These mechanical beasts -
how dare they compare their bold chrome to my sparkle!
I'll show them -

Bright Lights, Big City,
Busy Highway, Slow Unicorn

Because sometimes attitudes need adjusting.

indigodragonfly

Rnd 19: K3, yo, ssk, k1, k2tog, yo, k2, k2tog, yo.
 Rnd 21: Yo, k3tog tbl, yo, k5, yo, k3tog tbl, yo, k1.
 Rnd 23: K2tog, yo, k7, yo, ssk, k1.
 Rnd 25: MML, yo, k4, yo, ssk, k3, yo, k3tog tbl.
 Rnd 27: K3, k2tog, yo, k1, yo, ssk, k2, k2tog, yo.
 Rnd 28: Knit.

Upper Edge Pattern (12-st rep, worked in the round)

Rnd 1: K4, yo, k3tog tbl, yo, k5.
 Rnd 2 and all alternate rnds: Knit.
 Rnd 3: K4, k2tog, yo, k6.
 Rnd 5: Knit.
 Rnd 7: As Rnd 3.
 Rnd 9: K3, [k2tog, yo] twice, k5.
 Rnd 11: K2, [k2tog, yo] three times, k4.
 Rnd 13: As Rnd 9.
 Rnd 15: As Rnd 3.
 Rnd 17: As Rnd 1.
 Rnd 19: K3, yo, k1, k3tog tbl, k1, yo, k4.
 Rnd 21: K2, yo, k2, k3tog tbl, k2, yo, k3.
 Rnd 23: K1, yo, k3, k3tog tbl, k3, yo, k2.
 Rnd 25: Yo, k4, k3tog tbl, k4, yo, k1.

Pattern

CO 144 (168, 192, 216) sts loosely. Join to work in the rnd, being careful not to twist. Purl 1 rnd.

Work Rnds 1-26 of Lower Edge Pattern.

Work Rnds 1-28 of Main Pattern 1 (2, 3, 4) times, then work Rnds 1-10 once more.

Work Rnds 1-25 of Upper Edge Pattern.

Purl 1 rnd.

BO loosely.

Finishing

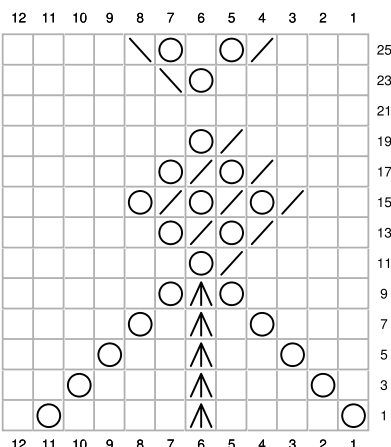
Weave in all ends. Wash and block pulling the lace taut.

About the Designer

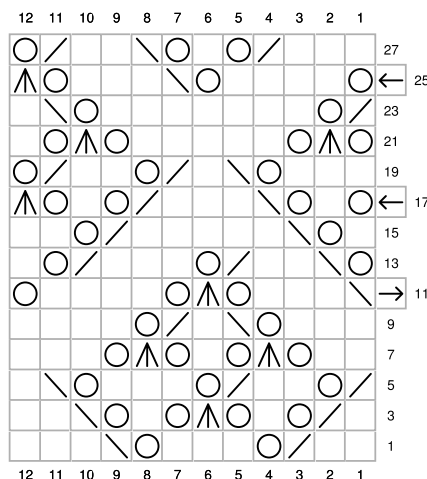
Liz lives on a small island off the top of Scotland where she spins and knits. She has a special interest in bringing traditional knitting styles to new audiences. Her website is www.northernlace.co.uk and she blogs as Northern Lace. She is northernlace on Ravelry and Facebook, but LizLovick on Twitter!



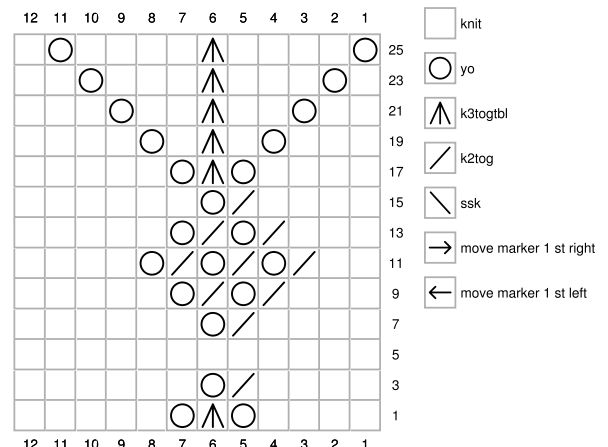
Lower Edge Pattern



Main Pattern



Upper Edge Pattern





Brocade Hat

Shannon Okey

Combining stranded colorwork with self-striping yarn is one of our favorite techniques, and it can work really well with geometric designs like this. You can knit the cast on edge either plain or picot.

Required Skills

Basic knitting skills
Knitting in the round
Knitting with double-pointed needles

Increases/decreases
Stranded colorwork techniques
Seaming

Sizes

One size – sized to fit average head

Finished Measurements

Circumference: 20" / 51cm; length: 8.5" / 21.5cm

Materials

[MC] Cascade 220 (100% wool; 220 yds/201m per 100g skein); color: Cocoa brown #7822; 1 skein
[CC] Noro Kureyon (100% wool; 110 yds/101m per 50g skein); color: #264; 1 skein
1 set US #8/5mm double-point needles
Yarn needle

Gauge

20 sts and 24 rnds = 4"/10 cm in patt stitch

Pattern

CO 100 sts in MC. Join to work in the rnd, being careful not to twist.
Rnds 1-5: Knit.

Picot version (shown):

Rnd 6: [Yo, k2tog] to end.

Plain version:

Rnd 6: Purl.

Both versions:

Rnds 7-13: Knit.

Rnds 14-38: Join in CC and continue working in St st, following the colorwork chart. Chart is repeated 4 times per rnd.

Break off CC, and work in MC only from this point onward.

Rnd 39: Knit.

Crown decreases:

Rnd 40: [K2tog, k8] to end. 90 sts.

Rnd 41 and all odd rnds: Knit.

Rnd 42: [K2tog, k7] to end. 80 sts.

Rnd 44: [K2tog, k6] to end. 70 sts.

Rnd 46: [K2tog, k5] to end. 60 sts.

Rnd 48: [K2tog, k4] to end. 50 sts.

Rnd 50: [K2tog, k3] to end. 40 sts.

Rnd 52: [K2tog, k2] to end. 30 sts.

Rnd 54: [K2tog, k1] to end. 20 sts.

Rnd 56: [K2tog] to end. 10 sts.

Break yarn, thread onto tapestry needle, slip through rem sts, and pull tight to fasten.

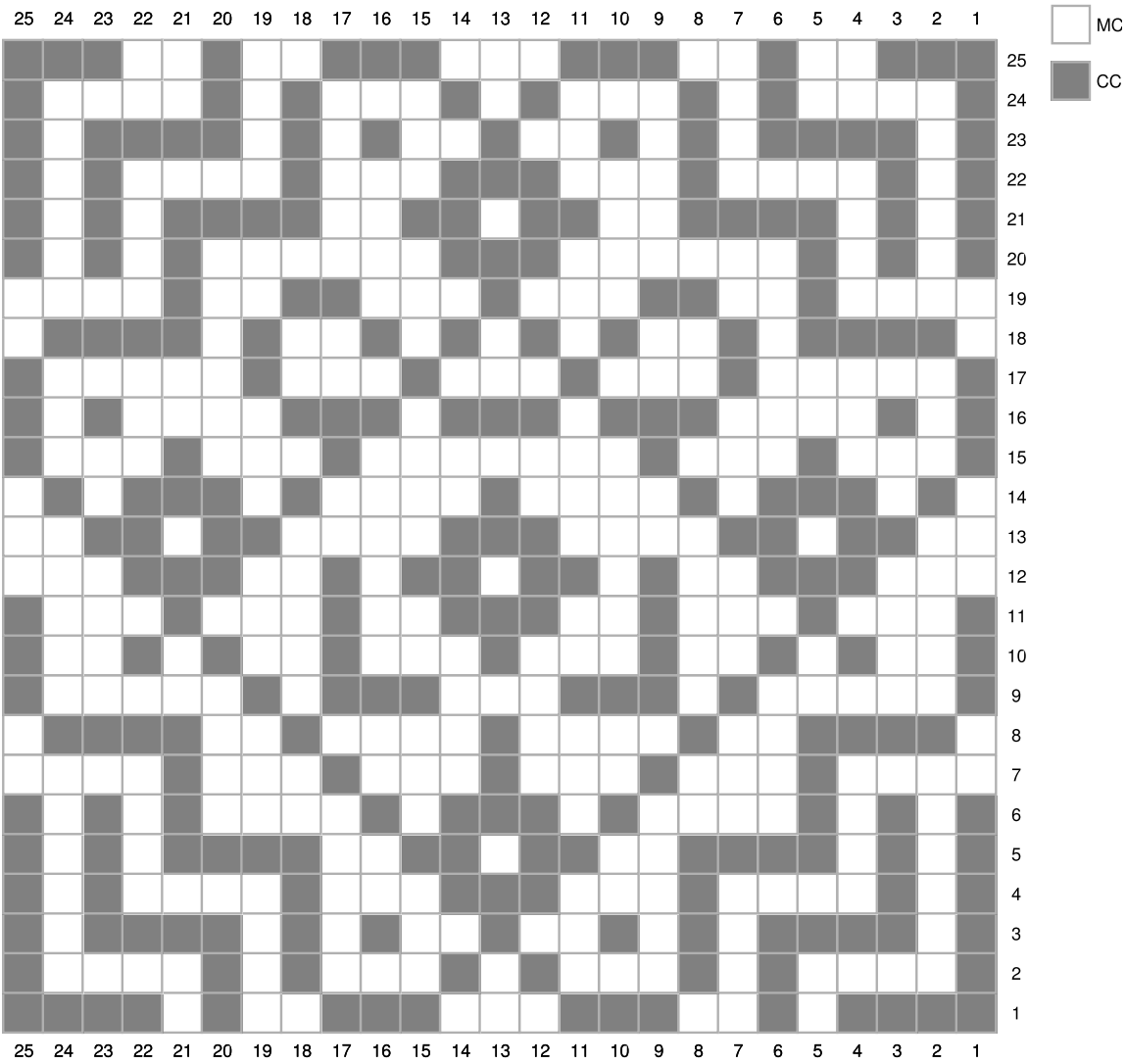
Finishing

Fold up brim along purl/picot ridge with WS facing and stitch in place. Weave in ends and block gently to even out sts.

About the Designer

You might know Shannon as Knitgrrl – she's a designer as well as the author, co-author, or editor of several books, and she also owns Cooperative Press! Find her online almost everywhere on social media as Knitgrrl or on knitgrrl.com, especially Twitter, Pinterest and Instagram.

Brocade Hat Chart

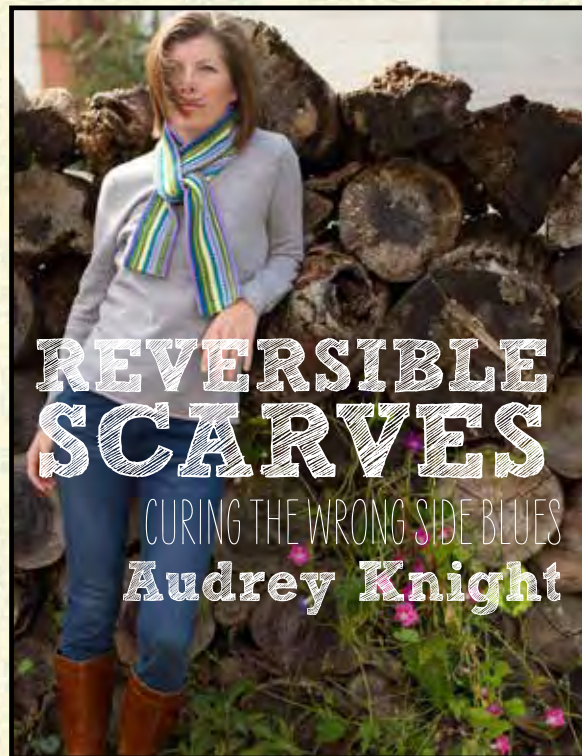




New books from COOPERATIVE PRESS

With more than 30 patterns, and a wealth of ideas for you to incorporate into your own knitting, ***Reversible Scarves: Curing the Wrong Side Blues*** by Audrey Knight of Audknits is a treasure trove of knitterly goodness.

This book is ideal either for the beginner knitter who wants to learn new techniques or for the experienced knitter who likes having an ample store of gift ideas on hand.



With 16 sweater patterns and the cutest photography you have ever seen, Katya Frankel's ***Boys' Knits*** would be a fabulous present for all the knitting parents and grandparents in your life. (And fear not, she's already at work on a sequel filled with accessory patterns!).

Final tally, my boy liked and would wear more than half of the sweaters in this book, and I would like to knit any of them. Win!

— Knitty, First Fall 2012

COOPERATIVEPRESS.COM

PATIENCE REWARDED

Finding common ground in jam-making and lace knitting

by Miriam Felton

There are many ways to make jam, whether you're a quick-and-dirty freezer jam person, a pectic package recipe person, or you enjoy the long slow-cooked jams that yield such depth of flavor. It's like a choose-your-own-adventure story, and so is lace knitting. You could do a little bit of lace on the side of a sock or at the cuff of a sleeve, you could knit a shawl with a lace border, or you could go whole hog and knit a cobweb-weight wedding ring shawl with seven traditional Shetland lace motifs *and* patterning on both sides of the work.

While I really love all lace knitting options, when it comes to jam, my favorite process is the most intricate one. I love picking flavor combinations (some of my favorites being White Currant & Rosewater, Apricot & Cantaloupe, and Purple Raspberry & Peach – which my family calls Liquid Crack) and then cooking them slowly in a low copper preserving pan with less sugar than is required for a pectin package recipe batch until the whole concoction turns glossy and begins to set.

I find that moment when the jam turns from cloudy to shiny a lot like the moment when you step back from a blocked-out lace shawl. Before you washed it, it was a tangled-looking mass of spaghetti strings, but the process of washing and spreading it out opens up the eyelets, puts everything in place and makes the whole thing sing.

I keep a flip-top notebook with all my jam recipes. It contains years' worth of yield information and notes on how each batch set up. As I look back through the years, I find that (as with my knitting projects) I've become more fearless. My jam notebook starts with all the recipes using pre-packaged pectin. But this year I have made all of my jams without commercial pectin, only using the slow-cooking method. As I've learned things about my jam, my knitting, and myself I change my view, change my preferences, have more patience to take on complicated processes and a better appreciation for simplicity.

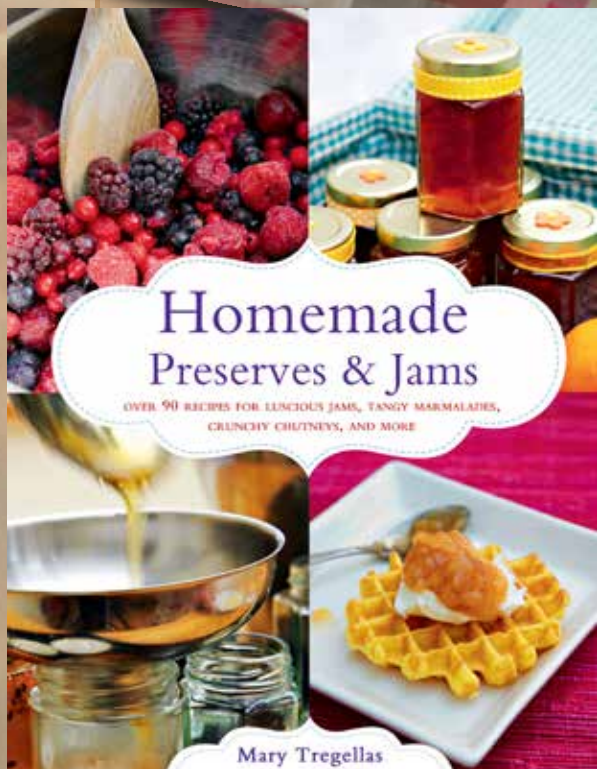
With both crafts, you have to choose your tools wisely. You wouldn't start a knitting project in a silk/cashmere laceweight yarn on scratched up, snaggy plastic needles. And you wouldn't make a batch of jam with anything less than fresh, ripe fruit. The quality of what goes in affects the quality of what comes out. Where I live, it's that wonderful time of year when stone fruits are ripening, raspberries are finishing up; I'm swimming in zucchini and eating tiny tomatoes like they're candy. During this season I take breaks from knitting to do my canning, but I've been doing small batches of jams all year long. I take a trip to the farmer's market where I know the one vendor who sells greengage plums, or I make trips to friends' houses where they have an abundance of fruit trees. I pay them in jam for the fruit they share with me.



*Miriam Felton designs lovely shawls and now you can, too! Enroll in her online Craftsy class *Lace Shawl Design* through this link to check out a sneak preview and get a discount off your class! (miriamfelton.com/?p=1381)*

*The class walks you through all the tricky logistics of lace design: how placement of yarnovers and decreases work together to paint the picture of lace, the math involved (which is as easy as addition and subtraction), and how to design lace charts. By understanding how different yarns and needles can affect the outcome of knitted lace, you will be able to achieve the look you want. In *Lace Shawl Design*, Miriam introduces several shawl templates and teaches you how to use and adapt them.*

Find Miriam on Ravelry at ravelry.com/designers/miriam-l-felton and at miriamfelton.com



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FIBER:ART

Fashion school professor Margarita Benitez weaves a compelling story

by Shannon Okey

Margarita Benitez has become an important voice in using digital tools literally to weave together politics and art. As an assistant professor

in Fashion Design and Fashion Technologist at the Fashion School at Kent State University, she has helped to develop the school's new hands-on textiles lab. The university plans to eventually make tools such as large-scale fabric printers available to the public for individual projects (think Spoonflower meets your local FedEx Office store!).

Her interdisciplinary background mixes art + technology, interface design, tangible computing, 3D, architecture, and fiber/material studies. In addition to working with fashion technology and e-textiles, her research explores the concept of prêt-à-faire (ready-to-make) through generative fashion applications, emphasizing interactivity in textiles and fashion. In other words, she uses digitally-rendered textiles as a form of expression. At SAIC she created two courses that incorporate technology with textiles/garments. Her Wearables + Soft Computing course focused on using the medium of wearable and soft computing to create artwork dealing with personal expression or social interactions. The E-Textiles course, a joint effort between the Art + Technology and the Fiber + Material Studies departments, focused on integrating

electronics on woven fabrics either on the loom or post-weaving.

Looms hold a special fascination for Benitez, who has used them extensively in creating art pieces. The State of the Union series at right is comprised of still video images captured and transformed into fabric using a Jacquard loom to manipulate and create each pixel with thread.

Benitez's recent research involves working on OSLOOM (short for Open Source Loom), a project aimed at creating an open-source, electromechanical, thread-controlled floor loom that will be run from a computer. The loom itself will be Jacquard-style, allowing for individual control of each thread, which in turn allows photographic-style imagery to be woven, as in the pieces seen here.



Commercial Jacquard looms exist but are very expensive (upwards of \$30,000), which puts them out of reach for individuals and small educational facilities. With OSLOOM, all information on how to successfully build an open-source loom will be available under a Creative Commons license online. The project recently raised \$10,000 on Kickstarter to fund initial research and development. You can find out more about OSLOOM at <http://www.osloom.org>.

Benitez is also a working artist who has exhibited her work nationally and internationally in museums and private collections. Most recently she presented her work at COLLIDER 4 :: SPECTACLE, at the BIFT/ITAA Symposium at Beijing, the New Media Art Caucus Artist showcase at the 100th Annual College Art Association Conference, 2012 Smart Fabrics Conference, Llnatics at 080 Barcelona Fashion Week and is the 2012 Fulbright-Quartier21/MuseumsQuartier Artist-in-Residence in Vienna.

Find her online at <http://margaritabenitez.com>.

Top to bottom (all 2006)

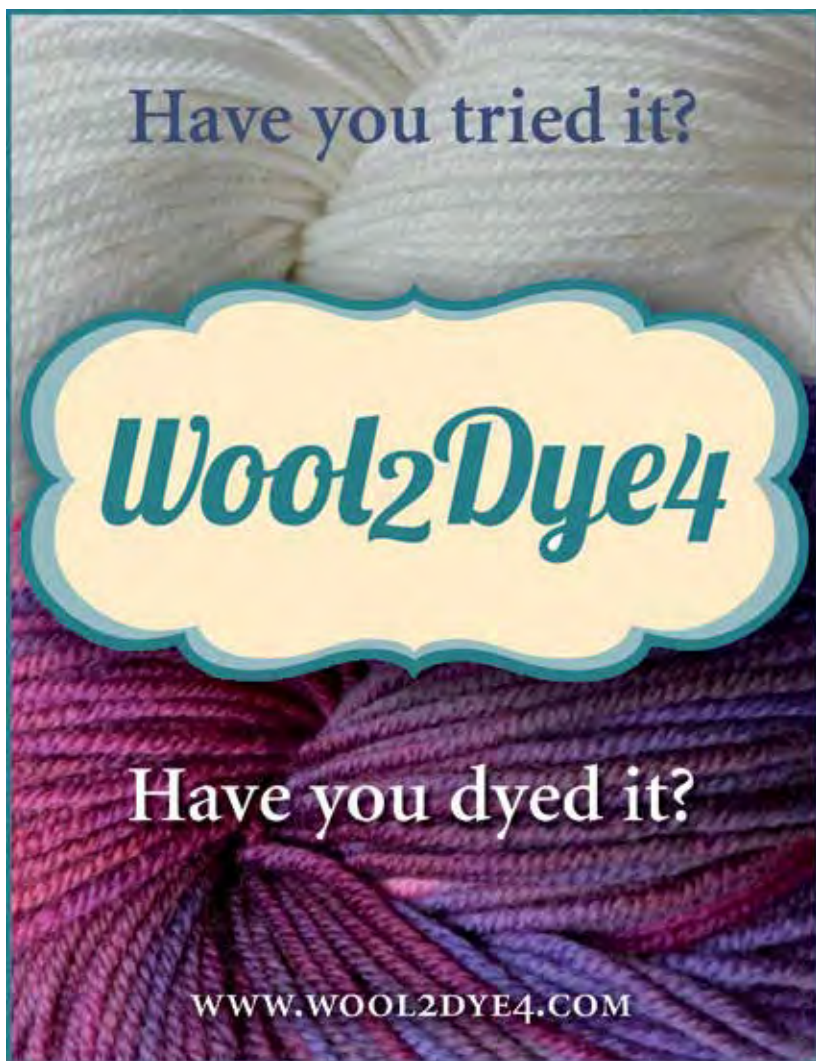
Mission Accomplished
Chimp Gone Wild
Warcheerleaders

These pieces are industrially woven Jacquard tapestries of video stills.

State of the Union Series

This body of work addresses the daily bombardment of images from the media by taking live news feeds and freezing them to 1/30 of a second. The still video images are then woven on computerized jacquard looms. This series questions the displacement from reality created by such technology and the penetration of those images into our subconscious. Here we see that sometimes truth is stranger than fiction.





BeaGin Design



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Making a Difference

Gina Wilde is the president and Creative/Artistic Director of Alchemy Yarns. Last year, she wrote the following on the Alchemy website:

As many of my friends and family know, in association with Alchemy Yarns, I have been working in South East Asia for the last several months on a Fair Trade/Human Rights Relief program centered in textiles. In particular, I've recently returned from a work/stay in Cambodia. Collaborating with the talented Joel Woodcock of Lantern Moon, as well as an extraordinary French partner from Samatoa Studio based in Siem Reap, my partners and I have been creating work and education programs for an

impoverished population (in particular around the great lake of Kamping Puy).

The work we are doing is a reflection of everything I believe in – facilitating human rights and healing through the arts, working in collaboration with like minded individuals from around the world, and embracing the truth that says: we are greater than the sum of our parts.

Though our production of exotic fiber is coming along, as well as our development of woven, knit and other exquisite handmade goods, we have been hit back to back with two tragedies since my return in late September from Cambodia.

On October 7, 2011, our dear colleague and Lotus Center employee Sophea was killed, after suffering an attack by a spitting cobra. The cost for effective anti-venom is a very small sum of money by Western standards (about \$40 US) but far outside the reach of most Cambodian families. Sophea was only 22 years old, and was the most accomplished spinner, knitter, and otherwise amazing fiber artist on our Lotus Team. She was struck down while bringing in her family's cows for the evening.

Led by Joel, we have since begun development of an education center, teaching the locals about venomous snakebites, and we plan to keep effective treatment,



Gina knits in the harvest boat, with partner Awen Delaval in the background

including anti-venom and a suction kit, at our studios so that all the people of Kamping Puy may benefit.

Sadly, I learned this morning of terrible flooding in Kamping Puy, and our lovely studios there are currently underwater, devastating not only our employees but also most farmers in the region. We will rebuild the studio a bit closer to the town of Battambang, so that we can continue providing meaningful work for the population that we've been serving at Kamping Puy. In light of these difficult circumstances, we are upping our efforts to give immediate relief support to the Lotus Center.

I have hand-painted a limited number of 100% silk headscarves, and they are for sale from Alchemy for \$25 (including shipping). The silk scarves are sewn in Siem Reap, in a beautiful studio collective near the river in this lovely town. The Samatoa studio is bright, happy and full of beautiful (all women!) energy – it is a proud model of the best working conditions, fair pay, and good intentions.

Please know I will custom paint ANY color you desire – call (707) 823-3276 or write us at alchemyyarns@pacbell.net; or you can select from our palette offerings of FIRE * WATER * EARTH * AIR * METAL and trust me to make something beautiful for you or your loved one.

You get the idea —we need you. Cambodia needs you.

So give us a holler on the Alchemy line. We'll make you glad you did.

Since that initial message, which spread out among the fiber world as these sorts of messages do (knitters are a generous bunch!), Gina reported the following:

What an incredible response we've had from the Alchemy audience in support of our "Do Good" silk scarves. Alchemy offers our deepest gratitude to those of you who have contributed to our emergency relief campaign to support a very special village in Cambodia, where Alchemy's Creative Director Gina Wilde has been developing work centered in indigenous textiles. Gina recently returned from Lake Kamping Puy, where she was able to donate in person monies raised for The

Lotus Center relief. She and her colleagues met with the village chief, and a decision was made to dedicate the scarf proceeds to helping local families grow lotus. We leased hectares of water and began planting new lotus, which was then given to several families to cultivate as their own crop, using every part of the plant, some of which is edible and some of which can be spun into yarn. Through the generous contributions of our Alchemy audience, we are helping the people of this beautiful village navigate toward a sustainable livelihood, keeping the family structure intact and providing much-needed jobs.

The silk scarves are still available, and Gina will continue to paint them in any Alchemy colors you wish, so please get in touch if you would like to support their continued campaign to serve the community of Lake Kamping Puy, Cambodia.

Gina Wilde
Alchemy Yarns
<http://alchemyyarns.com>
(707) 823-3276
alchemyyarns@pacbell.net



Gathering raw materials for spinning yarn on the Lake



Village children gather to watch Gina, Joel, and the Lotus Team make yarn



*Lotus Center
friends learn to
knit and crochet*

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above: previews from our upcoming
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designs, 70+ emerging designers you'll love!